The Bookman.

"I am a Bookman."—*James Russell Lowell.*

No. 111. Vol. XIX. DECEMBER, 1900. Price One Shilling.

Owing to the Christmas holidays the next issue of "The Bookman" will be published on December 20th. Price 6d. net.

NEWS NOTES.

Mr. J. M. Barrie is engaged upon a new work which will be much shorter than "Tommy and Grizel." It will first appear serially in *Scribner's Magazine*, and may be looked for in book form in the autumn. Mr. Barrie is engaged in completing the play he is writing, in which Miss Maude Adams will act the leading part both in this country and in America.

Mr. Rudyard Kipling altered the title of his story, "Kim of the Rishti," almost at the last minute, and it is now entitled simply "Kim." Publishers believe so much in short titles that the change must be considered a wise one. It is scarcely possible that this fine story will not greatly enhance Mr. Kipling's reputation. The "colour" of it is everywhere most fascinating, and, while it moves slowly, there is a winning fascination of the characters which grows with every page. Kim, the Anglo-Indian boy, is a delightful creature. The llama for whom Kim becomes "beggar" in the journey where the river of life is sought is one of the most powerful and original of all Mr. Kipling's creations. But the predominating charm of the book remains its power of insight where all that pertains to Eastern ways of thought and Eastern creeds is concerned. Here is an exposition of Buddhism which even the man in the street can understand. And while the whole book will appeal to scholars with rare force, the charm of Kim and his llama must win a genuine popular success.

Miss Ellen Thorneycroft Fowler has recently completed an agreement with Mr. Daniel Frohman, of New York, for the production of a dramatized version of her novel, "A Double Thread." As at present arranged, the play will be "put on" some time in the course of next year.

Dr. George MacDonald has now returned for the winter to his home in Bordighera. He was in England all the summer, and was living at Haslemere in the house which his eldest son, Dr. Greville MacDonald, has recently built there.

Mr. Jerome K. Jerome was recently in London for a few days on his way to Dresden, where he is again taking up his residence for the winter. Mr. Jerome is busy at work on his new novel, which is to appear in the first instance serially in *To-Day*. Those who have had the privilege of reading the opening chapters of the story say it promises to be the most ambitious piece of work which Mr. Jerome has yet done, and that it will establish his reputation as a writer on an altogether new basis.

Mr. J. A. Steuart is at present hard at work completing his new novel. He originally intended to call it "The Chaplain's Daughter," but has now decided upon "The Eternal Quest" as a better title. Messrs. Hutchinson and Co. hope to publish the book in the spring of the new year.

Mr. Hales, the war correspondent of the *Daily News*, has completed a strong novel dealing with the Boer War. It will be published shortly by Mr. Arrowsmith, of Bristol.

The next enterprise of that most energetic firm responsible for the reprints of the Encyclopædia Britannica is, we hear, to take the form of the publication on the instalment plan of a great dictionary of music.

Mr. Arthur Spurgeon, who acted as Chairman of the Committee which organised the Journalists' trip to Paris in September, has been presented with a portfolio of handsome pictures of the Paris Exhibition by M. Victor Taunay, Secretary of the French Superior Press Commission.

Professor Margoliouth, of Oxford, and his accomplished wife are expecting to spend the greater part of the year 1901 in Mesopotamia.

Mr. Robert Barr will spend the winter in the South of France, for the sake of his daughter's health.

Mr. A. E. W. Mason is at work on a new novel which will appear, in serial form, in the *Sphere*.

Mr. Henry James is correcting the proofs of his new novel, "The Sacred Fount," in preparation for its appearance in the spring.

Miss Violet Martin, the lady who, under the name of "Martin Ross," collaborates with Miss Somerville, has sufficiently recovered her health to resume work. Shortly after the publication of "Some Experiences of an Irish R.M.," Miss Martin had a bad fall in the hunting field, and writing was impossible for some time. We are likely, however, to have more stories next year, and a volume, in the vein of "An Irish R.M.," is in preparation.

Mr. Marriott Watson is writing a novel of the reign of George II., which he calls "The House Divided." It is to be a story of incident and adventure such as he has given us the right to expect from him now.

Mr. A. E. W. Mason will have a book of short stories

An Interesting Literary Picture.

DANTE AND BEATRICE IN FLORENCE, BY HENRY HOLIDAY.

Reproduced from the Photogravure presented with the Standard Library of Famous Literature, by kind permission.

ready for publication in the spring, and as at present arranged, his new novel will, after serial publication, appear in book form during the autumn of next year.

The publication of Mrs. E. L. Vognich's new novel has been postponed till the spring.

We learn from a lady who has recently returned from Norway that Björnson had a paralytic stroke this summer and his friends were very anxious about him. However, he is now recovered sufficiently to hope that his yearly visit to Paris need not be abandoned. It is his custom to go there regularly in the winter.

Ibsen has also been ailing, but is also better. He is, we believe, not writing anything at present, but reading a great deal. When he is writing he does not care to read, as it brings other thoughts and ways of thinking to his mind.

Mr. Alfred Harmsworth sails for America on December 19th. He has been greatly in need of a rest for some time.

Mr. Jerome K. Jerome has finished a short humorous book which will be published here very shortly.

Miss Edith Fowler's new book is to be published in America by Messrs. Dodd, Mead and Co.

Mr. Douglas Sladen is writing a series of short stories dealing with his favourite subject, "Corsica."

Mr. Pryor, who recently left the *Daily Mail*, was one of the most able of all those connected with the early fortunes of that paper. As an organising and news editor Mr. Pryor has few equals in London. He went to Cape Town to undertake the war for his paper, and the brilliant results he obtained deserved that wide recognition he secured. Mr. Pryor is now to assist Mr. C. Arthur Pearson, whom we congratulate upon his good fortune.

Miss Fell Smith, who has contributed a number of excellent articles on members of the Society of Friends for the Dictionary of National Biography, has written a book about Mary Rich, Countess of Warwick, the strong-minded Puritan counterpart of Mme. de Chevreuse in Commonwealth times, utilising for the first time the manuscript diary and a good many original papers. The present Lady Warwick is interested in the enterprise, which will no doubt attract attention from historical students, specially in Essex.

The Whitefriars Club reports a prosperous year. The membership at last annual meeting reached the limit of a hundred prescribed by rule. In February, at a special meeting of members, the rule was amended, and country members excluded from the hundred limit. As a result the committee were able to elect a large proportion of the candidates waiting election. At the present time the Club consists of one hundred town members, fifteen country members, and nine honorary members. Amongst the new members elected during the year are Mr. Winston Churchill, Mr. W. J. Fisher, editor of the *Daily Chronicle*, Mr. William Hill, news editor of the *Westminster Gazette*, Mr. Joseph Hocking, Mr. Coulson Kernahan, Mr. Albert Kinross, Mr. Max Pemberton, Mr. Joseph Pennell, and Dr. G. W. Sheldon. A

An Interesting Literary Picture.

MOLIERE READING HIS PLAYS, BY MELINGUE.

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An Interesting Literary Picture.

MILTON'S MEETING WITH MARVELL, BY G. H. LOUGHTON

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special event of the year was the publication of the Whitefriars Chronicles, edited by Friar Heath Joyce. The matter of having the Chronicles written was first suggested in 1891, when Friar Thomas Archer offered to take charge of the book. It was resolved to bring out a guinea volume, and subscriptions were received for 150 copies. Friar Archer fell ill, and his death occurred before he had made much progress with the work, and the subscriptions received, £157 10s., were handed to his widow. The matter remained in abeyance for some years, until Friar Heath Joyce was asked and very kindly undertook to supervise the production of the volume. Mr. Heath Joyce has performed his work admirably, and it has been greatly appreciated by all the members. Friar J. Russell has kindly presented an album containing photographs of interest to the Club. He has also presented a number of framed portraits of new Friars, and in due course he hopes to complete the gallery of the Brotherhood.

Mr. Robert Barr has written a series of Scotch short stories for publication in *McClure's Magazine*. Messrs. McClure, Phillips and Co. will publish them in book form after the conclusion of the serial publication.

Mr. Bloundelle Burton has recently finished the manuscript of a new novel, which he has entitled "The Intriguers." It will be published first serially, and later on next year in book form.

Messrs. Frederick A. Stokes Co., of New York, are the American publishers of Mr. Frank T. Bullen's "With Christ at Sea." They also published Mr. Bullen's "Men of the Merchant Service" simultaneously with the issue of the English edition by Messrs. Smith, Elder and Co.

Mr. Bret Harte is now completing the manuscript of a new short serial for publication in the *Century Magazine*. Mr. Harte proposes to call the story "Trent's Trust."

Mr. Rider Haggard has again, we hear, been commissioned by the proprietors of the *Graphic* to write a new novel for publication in their periodical about a year hence.

Mr. Arrowsmith will publish in the early spring of the new year a new volume of short stories from the pen of Mr. Jerome K. Jerome. It is made up of stories which have from time to time been published serially in the *Illustrated London News*, the *Sphere*, and other well known periodicals. In America the book will be published by Messrs. Dodd, Mead and Co.

Messrs. F. V. White and Co. will publish in the summer of next year a new novel by Mr. William Le Queux, entitled "The Court of Honour." Mr. Le Queux has lately been living in England, but is now on his way to the South of France, where he intends to remain during the winter.

Mr. G. S. Layard has recently completed the manuscript of his "Life of the late Mrs. Lynn Linton," and Messrs. Methuen and Co. will publish it in the spring of next year.

The striking painting which forms the cover of this

MR. A. J. DAWSON AND HAJ ABSALAM.

(*See* "*New Writer*," *p.* 73.)

Haj Absalam is Mr. Dawson's trusty man who has stuck to him through thick and thin, and has saved his life in many a tight corner. He figures in the "African Nights'" stories.

month's issue is the work of Mr. Herbert Ward, and was exhibited in this year's Academy. It has been reproduced by kind permission of the artist.

MONTHLY REPORTS OF THE BOOKSELLING TRADE.

(1) ENGLAND.

OCTOBER 20TH TO NOVEMBER 20TH, 1900.

The increase of trade during last month was so marked, and the indications at its close were so hopeful for the future, that it is disappointing not to be able to chronicle the fruition of those hopes during the present month. Unfortunately, however, the market has again been labouring under somewhat of a depression, and although a large amount of business has been transacted it has not reached to the extent which is usually expected at this period when the Christmas season is so close upon us.

Fiction has been by far the strongest line, and the six shilling novel continues to pour in a seemingly endless stream from the various publishing houses. Amongst the most popular of the present month's output may be mentioned "The Hosts of the Lord," by Flora A. Steel; "The Mantle of Elijah," by I. Zangwill; "The Stickit Minister's Wooing," by S. R. Crockett; "Eleanor," by Mrs. H. Ward; "In the Palace of the King," by F. M. Crawford; and "Richard Yea-and-Nay," by Maurice Hewlett. Corelli's "The Master Christian" and "Boy," Merriman's "Isle of Unrest," Hope's "Quisanté," and Braddon's "The Infidel" have been in constant demand and, together with several of the earlier volumes issued during the present season, have sold very freely.

The Biographical feature of the month has been the issue of "Napoleon: The Last Phase," by Lord Rosebery, and judging by its very extensive circulation, it would appear that notwithstanding the many existing works upon this historical character, the subject is still a popular one. The Lives of Thomas Huxley, by his Son, and General Sir Arthur Cotton, by Lady Hope, have also appeared. Cromwell, by John Morley, has also been in steady demand.

Quite an impetus has been given to the sale of books upon the Transvaal War, and two copiously illustrated accounts of the campaign, issued by the proprietors of *The Graphic* and *Illustrated London News* respectively, have proved immensely successful, the latter volume having quickly run out of print. The popularity of "How We Escaped from Pretoria," by Capt. Haldane, and "An Absent-minded War," by a British Officer, is still well maintained.

The subject of Army Reform has been much to the front, and a number of interesting works have appeared, amongst which may be noted Mr. Arnold Forster's "The War Office, the Army, and the Empire," and "The Army System as it is," by the late Under-Secretary of State for War.

Illustrated books for the children are not so numerous this year, but are of a more juvenile tendency, a very noticeable feature being the total disappearance of the absurdly grotesque animals which were so extensively in vogue during recent seasons. As with the prize and tale books, so here also the war has a leavening influence. Up to the present, however, the sales have not been extensive.

Almanacks and diaries are now in full swing, and every conceivable requirement appears to be catered for.

The Christmas numbers of the various periodicals and magazines, with their usual quota of *extensive* pictures, have formed a large item in the trade of the latter part of the month.

Sixpenny reprints are still appearing and still experiencing a steady demand, soon, it is to be hoped, to give way to works of a more substantial value.

The magazine trade at this period of the year is always very heavy, not only in circulation, but in actual weight, as a very large proportion form the Christmas issue by doubling their size. The popular favourites still continue to maintain their hold upon the public, and *Harmsworth's*, *Woman at Home*, *Pearson's*, *The Royal*, *Strand*, *Lady's Realm*, with others move briskly along.

The *Monthly Review* has already secured a good hold, and orders have come in very freely for the *British Monthly*, which made its *debut* at the commencement of December.

The following are the books which have been most in demand during the past month:—

The Master Christian. By Marie Corelli. 6s. (Methuen.)
Boy. By Marie Corelli. 6s. (Hutchinson.)
Quisanté. By Anthony Hope. 6s. (Methuen.)
Tommy and Grizel. By J. M. Barrie. 6s. (Cassell.)
The Brass Bottle. By F. Anstey. 6s. (Smith, Elder.)
The Isle of Unrest. By H. S. Merriman. 6s. (Smith, Elder.)
The Hosts of the Lord. By F. A. Steel. 6s. (Heinemann.)
The Infidel. By Miss M. E. Braddon. 6s. (Simpkin.)
Rue with a Difference. By Rosa N. Carey. 6s. (Macmillan.)
The Mantle of Elijah. By I. Zangwill. 6s. (Heinemann.)
The Stickit Minister's Wooing. By S. R. Crockett. 6s. (Hodder and Stoughton.)
Eleanor. By Mrs. Humphry Ward. 6s. (Smith, Elder.)
Richard Yea-and-Nay. By Maurice Hewlett. 6s. (Macmillan.)
In the Palace of the King. By F. M. Crawford. 6s. (Macmillan.)
Napoleon: The Last Phase. By Lord Rosebery. 7s. 6d. (Humphreys.)
Oliver Cromwell. By John Morley. 10s. net. (Macmillan.)
An Absent-minded War. By a British Officer. 1s. (J. Milne.)
The Great Boer War. By A. Conan Doyle. 7s. 6d. (Smith, Elder.)
How We Escaped from Pretoria. By Capt. Haldane. 1s. (W. Blackwood.)
The War Office, the Army, and the Empire. By H. O. Arnold Forster. 1s. and 1s. 6d. (Cassell.)
Strength, and How to Obtain It. By E. Sandow. 2s. 6d. net. (Gale and Polden.)
Kirk's Papers on Health. 2s. (Simpkin.)

WEEKLY SUMMARY OF THE WHOLESALE BOOK TRADE.

Week ending
Oct. 20—A very satisfactory week in all departments.
" 27—Slacker in Export, but still brisk in home departments.
Nov. 3—Not so firm, a tendency to slacken.
" 10—A fair week in home departments. Exports still quiet.
" 17—Trade firm, but hardly up to average for time of year.

SCOTLAND.

OCTOBER 20TH TO NOVEMBER 21ST, 1900.

A brisk output of books came from all the leading publishers, and the business done was much better than that experienced in the corresponding month of last year.

Fiction continued to be prominent in works issued, but in addition many important religious volumes, biographies, and historical books gained considerable popularity.

Annuals, annual volumes, diaries and almanacs, with extra numbers of serial publications contributed to the volume of business done and gave variety to the trade.

Many interesting personal accounts of the war were published, but the demand for this class of literature continued to decline. The most successful of the new books were Dr. Conan Doyle's valuable record of the "Great Boer War," Treves' "Tale of a Field Hospital,"

and Captain Haldane's fascinating work, "How we Escaped from Pretoria." Mr. Baird's "Life of General Wauchope" was very much in request and the first edition went early out of print. There was also much interest exhibited in the publication of Professor Calderwood's Life, especially in Edinburgh.

The religious books having prominence were "Irene Petrie," by Mrs. Carus-Wilson, and Dr. Matheson's "Portrait of Christ," second volume. In history the most notable book issued was undoubtedly Lord Rosebery's "Napoleon: The Last Phase," which, owing to its excellence and the general criticism it evoked in all the journals, was reckoned the book of the month. Mr. John Morley's "Oliver Cromwell" was another noted biographical work which attracted attention.

The sales of the "Master Christian" continued quite phenomenal, and large business was done with the following six shilling novels: "Eleanor," by Mrs. Humphry Ward; "Quisanté," by A. Hope; "Tommy and Grizel," by J. M. Barrie; "Hosts of the Lord," by Mrs. Steel; "The Stickit Minister's Wooing," by S. R. Crockett; and "The Isle of Unrest," by H. S. Merriman.

At five shillings, Guy Boothby had two very successful works of fiction: "The Woman of Death" and "Long Live the King," and at three shillings and sixpence, the sales of Ian Maclaren's, "Church Folks," were considerable.

As usual at this season much enterprise was shown by the publishing houses specially interested in issuing children's gift books, and much taste and skill characterised these volumes.

Several souvenirs of the Parliamentary Election were published and readily sold; and, as a record of the War, the special number of the *Illustrated London News* was eagerly bought up.

The leading feature in the magazine trade was the appearance of the *British Monthly*. On account of its special attention to the Church Union in Scotland, thousands were easily sold, and the magazine gained immediate popularity.

The following is our usual list of best selling books :—

Miscellaneous :—

Napoleon: The Last Phase. By Lord Rosebery. 7s. 6d. (Humphreys.)
The Great Boer War. By Conan Doyle. 7s. 6d. (Smith, Elder.)
Studies in the Portrait of Christ. Second Series. By Dr. Matheson. 6s. (Hodder)
Life of General Wauchope. By W. Baird. 2s. 6d. (Oliphant.)
Irene Petrie. By Mrs. Carus-Wilson. 6s. (Hodder.)
Stones Rolled Away. By Henry Drummond. 3s. 6d. (Bagster)
Life of Professor Calderwood. 7s. 6d. (Hodder.)
How We Escaped from Pretoria. By Captain Haldane. 1s. (Blackwood.)
Living Races of Mankind. Part 3. (Hutchinson.)

Fiction :—

The Master Christian. By Marie Corelli. 6s. (Methuen.)
Eleanor. By Mrs. H. Ward. 6s. (Smith, Elder.)
Quisanté. By Anthony Hope. 6s. (Methuen.)
Tommy and Grizel. By J. M. Barrie. 6s. (Cassell.)
The Isle of Unrest. By H. S. Merriman. 6s. (Smith, Elder.)
Hosts of the Lord. By F. A. Steel. 6s. (Heinemann.)
Mantle of Elijah. By I. Zangwill. 6s. (Heinemann.)
Self-Made Countess. By J. S. Winter. 6s. (White.)
Stickit Minister's Wooing. By S. R. Crockett. 6s. (Hodder.)
Master of Craft. By W. W. Jacobs. 6s. (Methuen.)
Long Live the King. By Guy Boothby. 5s. (Ward and Lock.)
Flowers of the Forest. By David Lyall. 6s. (Hodder.)

NEW WRITER.

A. J. DAWSON,

Author of "The Story of Ronald Kestrel," "Daniel Whyte," etc.

IN these days it is not often that a book of real outstanding merit receives so little attention from the critics, so little recognition from the public, as fell to the lot of "Daniel Whyte," a novel which Messrs. Methuen published last autumn. "Daniel Whyte" is an uncommon

MR. A. J DAWSON.

From a photograph taken in the garden of Mr. Dawson's house in Tangier on the day upon which "The Story of Ronald Kestrel" was finished.

book, uncommon in setting, in story, in style. Together with Mr. Dawson's new novel, "The Story of Ronald Kestrel," it forms, we think, one of the frankest, fullest autobiographies ever disguised as fiction—the autobiography of an uncommon man and an uncommon mind. As stories, these two books are as moving and thrilling as their author's early life history. As character studies they are of peculiar interest and value. They are written on a big plan, the plan of a man's life, his whole life. They are the work of one who has crowded vast riches of experience into a short

career, and who has had the temerity to watch himself under each new experience and the ability to realise himself on printed page. They may not be popular books, but they are essentially true and essentially manly books. And they make particular appeal to everyone interested in literature and journalism, for they contain pictures taken from actual life and experience of the struggles of the new Grub Street and of the far greater struggles that come to the man of brain and pen after Grub Street has been left behind.

Mr. Dawson was born near London in 1870. He left school at an age when many boys begin their book education, and went to sea to learn life in another and more strenuous manner. After close upon three years as apprentice to a Glasgow shipping company, he ran away from his ship in Melbourne, a crisis brought about mainly by what he grimly calls "the really rather extraordinary brutality of a Peterhead second mate." Those who have read "Daniel Whyte" will remember that it contains many reminiscences of the exciting experiences of this escape and of the chase across the Yarra Swamps. In Australia Mr. Dawson played many parts, from cow milking and tramping on the Wallaby to editing a daily paper, *The Bathurst National Advocate*, with only one assistant on the literary staff. "Journalists," says Mr. Dawson, "do work in Australia. I averaged myself about three-and-a-half hours' sleep per night during the year at Bathurst." Those who have been interested and amused by the account of the *Werrylong Advocate* in "Ronald Kestrel" will like to know that the picture of colonial journalism is not a fancy one, but drawn from intimate personal experience.

At the beginning of the nineties many things occurred to change Mr. Dawson's way of life. There was a death; a bank smash; a panic. Mr. Dawson sold out his current account, his all, at a sixty per cent. loss, and from that moment lost, he confesses, the practical ambition which bids a man work for money.

He began to wander. His wanderings took him through parts of India, Ceylon, Mauritius, the South Sea Islands, New Zealand, South America, West Africa, all over Australia, Spain, the Canaries, Morocco, and into almost every nook and cranny of Europe.

In 1894 Mr. Dawson settled down to short story writing in London. That and the succeeding year were good years for short story writers, and Mr. Dawson's contributions appeared in almost every first-class magazine in London. In 1895 he wrote his first long novel, calling it "The Beachcomber," but the title had already been used, and the book was eventually known as "Middle Greyness." It was politely declined by two publishers, and Mr. Dawson put the manuscript sorrowfully away, and went on with short stories. A friend, however, laid hands on it (actual experience is followed, you will see, very closely, in "Ronald Kestrel"), and it was then accepted by Mr. John Lane, who, at the same time, arranged to issue a volume of Mr. Dawson's short stories, called "Mere Sentiment." But the delays were infinite, and before the books were issued Mr. Dawson had completed another novel called "Leeway." This Messrs. Innes published for him under the *nom de plume* of Howard Kerr. Its reception was not encouraging. "The Scottish papers," says Mr. Dawson, "nearly killed me by the way they treated that book. They could not make head or tail of it, and their reviews simply laid me out. This is no exaggeration. They prostrated me physically. This seems quaint to me as I recall it now, at a time when I think no reviewer could upset me for more than ten minutes at a stretch. But it was deadly serious then. A few papers praised 'Leeway' warmly, but the majority wounded me to the quick by ignoring it or slating it, as I think and thought, without understanding. 'Middle Greyness,' was much bigger and broader, not nearly so well written, containing more story; more traditional and conventional in method and manner; a tremendous lot of work, clumsily, wastefully put together. A book that pleased and interested all my friends and relatives; or the best of them; but did not earn the praises of literary critics; and that for reasons I freely admit to be sound, and can well understand."

Shortly afterwards Messrs. Lawrence and Bullen published "In the Bight of Benin," a collection of West African stories full of life and colour and adventure. They were received with a good deal of praise from the critics, and earned their author many interesting letters from travellers and authors whose names were unknown to him. Mr. Dawson's next book was "God's Foundling," a very clever piece of character study, and the first book to draw the serious attention of the public to his work.

Then, after a long journey in Morocco, where Mr. Dawson lived in native fashion, hob-nobbing a good deal with murder and sudden death, he finished "Bismillah." The book, one of the most truly Oriental stories published for many years, a story literally soaked in Eastern sunshine and full of breathless adventure, was popular with the critics and the public. In writing it, Mr. Dawson lived for four months entirely on the Koran and the Old Testament and Burton, reading not a single line of anything else. Then came "Daniel Whyte," and in the spring of this year "African Nights' Entertainments," representing the Morocco story work of three years. The work on "The Story of Ronald Kestrel" was spread over the past two years, but the story was practically finished before "Daniel Whyte." Mr. Dawson has just completed a new novel, "The Half Caste," which Mr. Heinemann will publish early next year.

Mr. Dawson lives in the Surrey corner of Hampshire—when the wander fever is not on him. "If," he says, "the public gave me ten thousand a year to live in Piccadilly, I could not do it for more than a season. At the end of a few months the earth hunger gets hold of me, and out I must go." The wide open places, the primitive life and the primitive men and women, living, fighting, loving and dying, fill his life and fill his books. You might sum up Mr. Dawson's life and letters in his exclamation, "The soil—that is the thing."

Mr. Dawson is still a young man, and there is a promise of something still stronger and better in every one of his books. And when an author has learnt to write from the heart the words that appear in the forefront of "The Story of Ronald Kestrel":

> "Work done solely that the doer may live; that is 'Shop,' if you will.
> Life lived, for the more part, that the liver may work; that is life, by your leave,"

he is sure to go far.

KING OF THE ROCKS
THE LIFE OF ABDUR RAHMAN AMIR OF AFGHANISTAN
THE LIFE AND DEATH OF RICHARD YEA-AND-NAY
THE LUCK OF PRIVATE FOSTER
BOTTICELLI AND HIS SCHOOL
Wooings & Weddings in many Climes
Senator North
The April Baby's Book of Tunes

SOME CHRISTMAS BOOK COVERS.

The Reader.

ARE MR. AUGUSTUS HARE'S STORIES CREDIBLE?

MR. AUGUSTUS HARE has published the three last volumes of his autobiography under the title, "The Story of My Life." On the whole they are considerably less interesting than the first three, though many parts are readable enough. We do not propose, however, to review them. The question which every reader will put is whether Mr. Hare's memory can be trusted. If it can be, his tales of the supernatural are of high interest. If on the other hand it can be shown that he is clearly inaccurate, even when he professes to repeat from an original authority, then we are afraid that very little weight can be attached to anything he says. One test case may be given. In the fourth volume of his book Mr. Hare tells the famous anecdote of Professor Owen and the black man's head. He repeats it from Lady Waterford, but he adds a note saying, "I have heard Professor Owen tell this story himself." We give Mr. Hare's version.

From Photo by] JOHN LOTHROP MOTLEY, BY G. F. WATTS, R.A. *[Fredk. Hollyer.*

"Lady Waterford told Lord Grey's story of the death—in a court in Edinburgh—of a naval captain who had been noted for his cruelties at sea, but especially in the slave trade. Mental terror made his death-bed most appalling. According to Scottish custom, the family opened the door for the spirit to pass more easily, when, to their horror, the bloody head of a black man suddenly rolled into the room. The dying man gave the most fearful scream, and his relations rushed to his bedside. When they looked round, the head was gone, but there was fresh blood upon the floor. To them it seemed inexplicable, but the fact was that Professor Owen had been attending an anatomical séance at which the body of a black man had been dissected, and there was something so curious in the way in which the head had been attached to the body, that he had obtained leave to carry it home in a cloth, that he might examine it more carefully. It was a very slippery, wet day, and as he was passing the open door of the dying man, the Professor had stumbled, and the head, slipping out of the cloth, had rolled into the house; then, in the moment when they were all occupied with the dying man, he had pursued it and whipped it up into the cloth again, and hoped it had not been observed."

We now turn to the biography of Professor Owen, a sufficiently accessible book, where we have Richard Owen's own version of the negro's head story. It runs as follows:—

"My worthy preceptor was called out one evening to the case of a sailor who was brought home in an apoplectic fit after receiving a heavy fall in a drunken fray at a public-house. The doctor found it a hopeless case, and the man passed from his stupor into death. After his death his widow and daughter retired to one of the little houses which face the steepest part of the hill leading to the Castle gates. One evening they were talking about the slave trade, in which occupation it appeared that the unfortunate husband and father had spent a large part of his active life. The two women had finished their meal, and were sitting before the fire, by the light of which they were holding their conversation. The mother was feebly attempting to make a case in defence of the traffic, when, on a sudden, the attention of both was roused by

a sound as of footsteps rapidly approaching the door, which was immediately burst open by a heavy blow. A piercing shriek came from the mother, who rushed into the adjoining bedroom; the daughter started, and turned towards the cause of the noise and her mother's fright, and saw what she afterwards described as the phantom of a negro slave lying on the floor, which turned its ghastly head and glared for a moment upon her with white protruding eyeballs. A figure in black entered as she fled screaming after her mother. When the two terrified women ventured at length to glance into the room from which they had been scared, all was quiet; the red glow from the grate showed everything to be as they left it. What could this be except an apparition of the captain with his negro slave, and the old gentleman himself in black pursuing them?

"'The mystery of that phantom head,' the Professor would conclude in tragic tones, 'is known to me alone. The goodly resolves I had made some time previously, after my visit to the tower staircase, to intrude no more into the portals of anatomical science, had vanished; the determination to cut my chosen profession, once and for all, had wavered. Rallied by my fellow-pupils, and excited by some articles in a cyclopædia, to which we had access, my anatomical passion soon returned, and all other resolves and scruples were forgotten.

From Photo by] JOHN STUART MILL, BY G. F. WATTS, R.A. *[Fredk. Hollyer.*

"'My zeal and skill at assisting at *post mortems* had gained me the rarely bestowed commendation of the doctor, our preceptor. I had already begun to form a small anatomical collection, and had lately added a human cranium to my series of the skulls of dogs and cats, and the skeletons of mice and "such small deer"! It happened also that on the day when a negro patient in the gaol hospital had died, a treatise on the "Varieties of the Human Race" fell into my hands, and greatly increased my craniological longings. The examination of the body was over, and the hurried inquest performed, when, slipping some silver into the hand of the old turnkey as we left the room, I told him I should have to call again that evening to look a little further into the matter before the coffin was finally screwed down. It was but six weeks from the time of my first adventure in the old tower, when provided with a strong brown paper bag, I sallied forth on a fine frosty evening in January to secure my specimen of the Ethiopian race. I was now an *habitué* of the place, and an attendant was no longer proffered to accompany me. Taking my lantern and keys I opened every door and gate, duly locking them again after I had passed through. As I ascended the spiral stairs of Hadrian's Tower, speculations on "facial angles," "prognathic jaws," and that "peculiar whiteness of the osseous tissue," upon which my favourite author had dilated, drove out of my head all the former broodings on immaterial beings which had so disturbed my first ascent of the tower. I particularly remember fastening after me the heavy door which led into the dark wide stone chamber of the dead, in order to be secure from any interruption in my work. The gloom of the apartment was just made visible by the light of the lantern, but it served for the business immediately in hand. The various instruments had judiciously been left behind; and when I returned through the gates — the bag under my cloak — the intimation that all was now ready for interment was received with a nod of intelligence by the old turnkey, which assured me that no inquisition nor discovery was to be apprehended on that side of the Castle walls.

"'As soon as I was outside I began to hurry down the

hill; but the pavement was coated with a thin sheet of ice, my foot slipped, and, being encumbered with my cloak, I lost my balance and fell forward with a shock which jerked the negro's head out of the bag, and sent it bounding down the slippery surface of the steep descent. As soon as I recovered my legs I raced desperately after it, but was too late to arrest its progress. I saw it bounce against the door of a cottage facing the descent, which flew open and received me at the same time, as I was unable to stop my downward career. I heard shrieks, and saw the whisk of the garment of a female, who had rushed through an inner door; the room was empty; the ghastly head at my feet. I seized it and retreated, wrapping it in my cloak. I suppose I must have closed the door after me, but I never stopped till I reached the surgery.'"

The blunders will be obvious to every reader. There was no "dying man," no "fearful scream," no "opening the door for the spirit to pass," no "naval captain noted for his cruelties at sea," no "mental terror making his deathbed most appalling," and the incident, such as it was, took place not in Edinburgh, but in Lancaster. So much for this tale.

In volume iv., page 203, Mr. Hare tells us, on the authority of a certain Captain Fisher, a long and extraordinary story about a vampire, which was at last hunted to a vault full of coffins, which had been broken open. "Their contents, horribly mangled and distorted, were scattered over the floor. One coffin alone remained intact. Of that the lid had been lifted, but still lay loose upon the coffin. They raised it, and there, brown, withered, mummified, and quite entire, was the vampire, with the marks of a recent pistol shot in the leg. They did the only thing that can lay a vampire—they burnt it." We refer Mr. Hare—in case he may be ignorant—to a costermonger story published a good many years ago under the title "Varney, the Vampire, or, the Feast of Blood."

THE FUTURE OF JOURNALISM.*

IN her new novel, "A Napoleon of the Press," Mrs. Marie Connor Leighton has given a most interesting study of the new millionaire journalist. The book is, of course, partly a love story. That belongs to the region of romance. What will interest many readers is her study of Alfred Chantrey and his rapid climb to success. The study strikes one as based on careful, admiring, and almost affectionate insight, and the incidents of a newspaper progress may perhaps be accepted as very close to actual facts. They make a chronicle well worth thinking over.

Who would have said that there was anything but folly and audacity in the dreams of Alfred Chantrey? He had to retrieve the fortunes of his family. He was young, and practically without means. His plan was to produce journals appealing in the first instance to the masses, and then go on to devise a rival to the powerful daily papers of London. When one thinks of the enormous strength of brain, finance, and connection possessed by our chief dailies, he might very reasonably say they could not be shaken, or that if they were to be shaken it could only be by a combination of capitalists. Alfred Chantrey was not a capitalist. As pictured here his character is attractive. Loyal and affectionate to his family, clear as to his own convictions in matters of principle, steadfastly surveying the path and the goal, absolutely careless of criticism from outsiders, he is obviously a man to be reckoned with. And yet what are all those qualities without the possession of money?

Alfred Chantrey commences by starting a weekly paper appealing to the same constituency as *Tit-Bits*, and addressing the great class of readers who had sprung up into existence with hardly any recognition from editors and newspaper proprietors. It is easy to say that on these lines anyone might succeed. Experience has shown, however, that few men understand that public, or can profit by it. The more literary, the more accomplished an editor is, the further he is removed from them. He must be above themselves, and yet in a sense one of themselves, in order to meet their tastes. There had been great successes in cheap weekly journalism in the old days. The *London Journal* and the *Family Herald* had forty years ago as large a sale relatively as any publications of the present day. But they were on different lines. They depended mainly on serial stories furnished by such authors as Pierce Egan, E. D. E. N. Southworth, and J. F. Smith. In addition, they paid much attention to correspondents. The editors used to receive letters from all manner of people, and from all parts of the country, some with portraits, some with specimens of handwriting, and some with locks of hair which were said to be usually very red indeed, and saturated with rancid fat. The editor was expected to characterise these gifts, and the proper thing was always to mistake red for auburn, and to call a greasy kind of tow "golden locks." He also printed communications from people who wished to be married. "I am twenty-six years of age, tall, and with light hair and blue eyes. I should like a kind-hearted working man, as I am in the habit of working for my own living. I am not at all good-looking, and am rather pale." In addition, advice was given on all sorts of subjects, principally, perhaps, on "How to Remove Dandruff." The fortunes made by these papers were great, but they were nothing like those of to-day, for the reason that advertisements were not published in those papers. Now in the successful ventures of the kind the advertisement revenue is enormous, and as yet the readers have not demanded a large or expensively-produced journal for their penny. The prize system, too, has been developed in an extraordinary way, a way which the law has now somewhat checked. Alfred Chantrey's paper was very soon successful, and became a great property in a short space of time. He was able to compensate those who had advanced him money, and to get the full results of his enterprise. This journal was followed by others of a similar kind, some appealing to the young, and some appealing to women, and every one was a success. The success was, no doubt, largely due to the fact that one journal advertised another

*"A Napoleon of the Press." By Marie Connor Leighton. 6s. (Hodder and Stoughton.)

gratuitously. In such matters it is the initial step that mainly counts.

Alfred Chantrey, however, did not rest here. His next enterprise was to provide a halfpenny paper for the people. It was generally thought that such a journal could not succeed, that people wanted more reading than can be given for a halfpenny. If we are not mistaken, it was Edward Dicey who first took up the notion that a small paper was needed, and started a little daily called the *Journal*, which had a brief career. When the public heard that Alfred Chantrey was to produce a halfpenny daily, they formed their own ideas as to what the journal would be like, basing those ideas on the previous publications of the same editor. They were agreeably surprised when the first number came out to find that it was different in almost every respect. It was printed on good paper, able writers had been secured, and, above all, the telegraphic service was so excellent and lavish that it vied with the best accredited of existing newspapers. Further, the greatest pains were taken to present everything in a concise and readable form. The most stupid journals can be concise, and many can be readable if you allow them space, but to be both concise and readable is very difficult. Every department of the paper was put in good hands, and it was soon observed that the Journal generally contained every day some important items of news which were to be seen nowhere else. It had the inestimable advantage of helping busy men to get at the main items of news in the shortest possible time. There was no bungling at the start. The first number had been made the subject of numerous and costly experiments, so that blunders and weaknesses were avoided. The consequence was an important and unprecedented success which still continues, and is likely to be continued. As for the financial side, advertisers, a difficult and conservative class, became aware of the advantage they had in addressing so large a constituency. And there is every reason to believe that, in spite of its great expenditure, the paper became a property.

Its weakness was undoubtedly in the leaders. Until that part of the daily press is well and weightily done, the higher priced papers will have a great advantage. Nevertheless, these leaders were read by so many people that they could not fail to have an influence. Nor is there anything to be said against the form of them; they are brief and clearly worded. They might, however, be much more than this. They ought to be calm, fair, well-informed, as consistent as such things can be, and written with a sense of responsibility. The secrets of journalism are well kept, and no one can tell precisely what the effect of halfpenny daily papers has been on their older rivals; nor is it possible to predict with any confidence how far halfpenny journalism may ultimately go, how long people will continue to wish for larger papers, longer articles, more elaborate reviews, and completer reports.

From Photo by] MATTHEW ARNOLD, BY G. F. WATTS, R.A. [*Fradk. Hollyer.*

Mrs. Leighton describes her hero as going on to a political career and becoming one of the chief politicians in the country, carrying into the administration of the State the business qualities he had shown in the administration of his periodicals. This is fanciful. Though the future certainly holds more incredible things for us, what concerns us chiefly is the effect of the cheap journalism on the minds of the people. Alfred Chantrey, so far as this book tells us, has not tried his hands upon the higher class of newspapers, magazines, and reviews. If he were to commence a rival to the *Times* or the *Spectator* or the *Athenæum*, would he succeed in the same way? Or would his knowledge of the popular public be a disqualification in appealing to the educated public? It is hardly possible that a mind so

restless and active can content itself at the point where it stands. Another question of still greater interest is, will the people ask for better papers than they are having, or will they be content with those that have come out during the last dozen years and now crowd the bookstalls? Some journalists of a pessimistic turn think that the tastes of the public sink lower and lower; others, again, think that the readers of the cheap weekly papers are becoming tired of them, and want something better, and that the next great innovator of journalism will raise the standard. We devoutly hope that they are right; but when we turn to the United States, we find little to encourage us. Unless all stories are false, some of the greater daily papers in New York, for example, are now yielding very small profits, while others are carried on at a positive loss. The yellow journalism sweeps everything before it. Not everything, happily. The *Evening Post*, a very able and upright journal, is said to be a good property, and its weekly issue, the *Nation*, will compare favourably with the very best papers published in this country. But the *Nation* seems less prosperous than it was. It does not now give the number of its subscribers; they once amounted to about 10,000 a week. Even this is not satisfactory; and it may be feared that the figures have gone lower. In the United States the Sunday papers and the illustrated magazines apparently cover the field. In that country there is now no weekly literary journal, though several literary monthlies have a good circulation.

THE LITERARY PORTRAITS OF G. F. WATTS, R.A.

THERE is a fashion of drawing a distinction between Mr. Watts' portraits and his allegories; the school of *l'art pour l'art* especially approves those pictures the subject of which is of the nature of portraiture, and denounces those the subject of which is allegorical, merely in order to show that it is indifferent to the subjects of pictures. But to anyone who is, in a more serious sense, indifferent to the subject, at least to the mere name in the catalogue, it will be hard to draw any significant æsthetic distinction between them. Mr. Watts' portraits and Mr. Watts' allegories belong to precisely the same class of pictures. We will not say that all the allegories are portraits, because the prototypes of Mammon and the Minotaur are perhaps modest persons whose blushes should be spared. But we will say without hesitation that all the portraits are allegories, and that they are none the worse portraits for that. All the portraits are allegories for the simple reason that all men are allegories, puzzles, earthly stories with heavenly meanings: the difference between them is mainly in degree of lucidity, in the fact that while some are as stately as a pageant of Spenser, as plain and passionate as a dialogue of Bunyan, or as quaint and philosophical as a fable of Æsop, some others of our acquaintances are somewhat murky designs by William Blake, from which the heavenly meaning is exceedingly difficult to extract. The profoundly original and enduring quality in Mr. Watts' portraits lies in this, that he always paints the portrait of a modern man, who wears a silk hat and pays taxes, as if he were painting a purely elemental and cosmic subject. Many other brilliant painters of our time seem to be painting whatever is queer in passing fashions or expressions: Mr. Watts is merely painting immortal humanity, and that is quite queer enough for anyone of moderate tastes. If we knew nothing of Mr. Watts' views on painting, we could deduce their cosmic character from everything in his pictures down to the mere handling and brushwork; above all, from the use of those fiery yet mellow colours that seem like the parent-colours of things, the colours that may be called primal as well as primary. As strange a green as blazes in the eyes of the "Dweller in the Inmost" gleams in the signet-ring of Mr. Owen Meredith, as strong and primitive a red as lives in the limbs of Adam enriches the wrinkled face of Thomas Carlyle. The sad sea-blue eyes of Matthew Arnold are as thoroughly symbolic of their subject as the cool but not cruel, empty but not hopeless abyss of blue around "Hope" with her one unbroken harp-string. If ever Matthew Arnold had been able to paint a picture, he would certainly have painted that one. There are no hues or forms which other painters use for storm or pageant which Mr. Watts will not use on a man's waistcoat. Indeed, he does not so much copy men as recreate them: he makes them over again from natural things, from clay and the colours of the morning. As we gaze at this gallery of almost heroic figures, the strange fancy grows on us that the portraits were invented before the people: that they are archetypes, designs from the terrible sketch-book of Nature. Some of the actual people have certainly lost by reproduction.

Another more delicate element in the literary portraits of Mr. Watts is a certain high tact in the wedding of a figure to its surroundings. He does not indeed employ that detestable device of painting every man in some professional or typical occupation, as if his picture were a trade advertisement, the painters holding palettes, the musicians looking at violins, the surgeons examining bones, the architects falling off ladders, the hatters trying on hats.

> From where these sorts of treasures are
> There should our hearts be—Christ how far!

is a view that Mr. Watts understands as well as Browning himself. His portraits are not snap-shots: they require, so to speak, a long exposure; one might believe that Tennyson had sat for his portrait a thousand years. At least he and the other sitters sat for ten minutes in eternity: if a modern man can be induced (or forced by justifiable violence) to do nothing for ten minutes, his soul will look out of his eyes In some portraits, which we will not specify, it is frightful enough: it is like Jezebel when she looked out of the window.

It is not the natural environment of the body, but the natural environment of the soul that Mr. Watts shows us. Every imaginative writer, we fancy, has at the back of his mind a type of landscape, in which flower naturally like the trees all his ethics and his aims. It is not difficult to feel that there was basically a landscape

of Whitman and a landscape of Blake. It is of this environment that Mr. Watts' backgrounds are painted. Some of his poets are arrayed in epic cloaks, as in the noble picture of Tennyson; others are more prosaically attired than detectives; but in almost every case the critic will find that there is a faultless significance in the distinction. Some men are physically and morally the same everywhere; others should take about with them their best environment. We should be sorry to dictate to fashion, but we cannot help thinking that it would be a tasteful and symbolic principle if some gentleman went about with straps on his back supporting (let us say) a huge piece of oak panelling or a landscape of appropriate sentiment, so that wherever he went he might always appear relieved against a village green at sunset or a desolate seashore, according to his complexion. In the case of the portrait of Tennyson, for example, we feel that the kinship between the man and the landscape is so great that the latter might be the mere materialising of the poet's own spirit in the eternal laurels and the eternal seas. He is clad in a kind of obscure, mantle, typical of poets in all ages. When we turn to Browning, on the other hand, we find that he is dressed as plainly as if he were the secretary of a railway company. The contrast is quite startling; yet we feel it to be true. Browning was personally an ordinary man, a height to which Tennyson, with all his merits, never quite succeeded in climbing. "His genius," said Mrs. Browning of her husband, "is the least fine thing about him." To have painted Robert Browning in ideal robes would have merely produced the impression that some volatile friend had induced him to go to a fancy-dress ball. Tennyson really had this pontifical view of the position of a poet, and there is therefore something fitting in representing him with a certain antique dignity. He would really have lived more naturally in a more ceremonial and splendid age; he was one of the men, more common than we fancy, who are as much disguised by black coats as they would be if it were fashionable to have black faces. He really spoke as a bard through the loftier voices in his own works; so there is nothing irreverent in depicting him as a magnificent blend of Merlin and Arthur. But Browning made it a point of manliness to stand outside his works, and to have painted him as Norbert or Sordello would have been as insulting to him as to have painted him as Caliban upon Setebos or Mr. Sludge. This respect for the soul and instincts of a man which Mr. Watts shows is a rare thing; it is the perfection of spiritual good manners.

From Photo by] DANTE GABRIEL ROSSETTI, BY G. F. WATTS, R.A. *[Fradr. Hollyer.*

On the other hand, again, we feel that Rossetti is rightly painted in that strange greenish garment which harmonises with his red beard. To say that Rossetti would have worn a green costume to suit his beard is to express the matter faintly; we feel that if he had found himself in the costume, he would have grown a red beard instantly by sheer force of will.

One of the most perfect of Mr. Watts' literary portraits is the portrait of Carlyle. It is interesting to notice that he does not paint the great author as Millais paints him, as a shaggy and magnificent old man, at peace with himself. It would seem as if Mr. Watts saw deeper; there is a touch of something meagre and exhausted about the figure; upon every line of it is written that pathos that is worth a thousand excuses. The stroke of genius in the picture is the square and emphatic treatment of the slant forward of the beard and chin; it is worth pages of psychological discussion on Carlyle's only basic fault, the almost pitiful eagerness to scorn, the lack of patience and a reverence for weakness which made the greatest of modern prophets unable, ap-

parently, to read any further in the Bible than the Book of Malachi. Mr. Watts sees all this uglier side, but it does not destroy his admiration; he paints the fearless and mournful figure of a man to whom ironic destiny had given the first requirement of a great teacher, a belief in his message, but denied the second, a belief in its universal acceptability. He gives the only quiet and perfect answer to Carlyle's lack of reverence for the weak; he paints Carlyle's weakness and paints it reverently.

We do not know whether the gentlemen who arrange the National Portrait Gallery are subtle philosophers or possibly irrepressible humourists with a touch of poetic sadness, but they certainly have gained a very interesting effect by placing the portrait of John Stuart Mill beside the portrait of William Morris. It may be that Mr. Watts has given to the cadaverous delicacy of Mill and the sanguine assertiveness of Morris that touch of exaggeration which is indeed in the arts only the signal of a discovered truth. But in any case the contrast is strange enough and representative enough also. Mill is a noble type of that school, more strenuous and ascetic than all the monasteries of Europe and Asia, who, to their eternal credit and tragedy, abated no jot of the ethics of Christianity when they surrendered its hopes, but threw on every individual the appalling weight of the responsibilities of a vanished omnipotence. It is not too much to say that Mill looks crushed. One of the results of this transition period in which wretched human beings thought they had to take command of the world-ship, was that encyclopædic tendency which characterised Mill, Comte, and the rest, the tendency to tie all truth into parcels—so soon, alas, to be untied again. Beside this monk of science we have the figure of William Morris, who of all men perhaps most perfectly represents the reaction against Millism: the man who audaciously declared, in effect, that it was not the truths of life and history that were valuable and representative, but rather the lies—the ancient delusions, fables and romances that embodied men's real relation to the earth. Mr. Watts has been under his own perfect inspiration again in painting the accessories of Morris's picture: there is something appropriate in the way in which the living, leonine head projects from a background of green and silver decoration. This immersion of a singularly full-blooded and aggressive man in the minutiæ of aesthetics was the paradox that attracted men to Morris. The public associated aestheticism with a certain languid triviality; the spectacle of a big jovial man going into a towering moral passion over a dado opened a new world to them; he seemed to be preaching an ethical duty, he appeared to regard a colour that hurt the eye as a literal bodily assault, and to see in two discordant hues the horror of an unlawful marriage. Mr. Watts has caught the air of this strange frenzy of good taste to perfection.

From Photo by] WILLIAM MORRIS, BY G. F. WATIS, R.A. *[Fredk. Hollyer.*

We wish that we had space to speak at length of many more of these literary portraits. The portrait of Swinburne, in particular, is perhaps the only fair criticism that has been published on his genius. From the point of view of technique we incline to think that the most successful of all is the magnificent portrait of Roden Noel, enriched with those wonderful golds that Veronese loved like a miser. From the point of view of literary interest none probably can compete with the rendering of George Meredith.

Long, however, before the critic has seen anything like the whole of Mr. Watts' work in this direction, the general character of that work will have grown upon him. The keynote of Mr. Watts' portrait-painting is a faith in the human spirit, a belief that it is not towards the divine only that the

highest art is praise. He is the last of the great optimists left alive. But looking abroad to-day on the art and literature of Europe, it becomes increasingly apparent that it is that spirit which we must win again or die with all our movements and reforms. Revolutions have been wrought by evil and foolish men, but never by hopeless ones: any man who goes forth to-day to cast out devils must begin with the blue variety. GILBERT CHESTERTON.

NEW BOOKS.

MRS. HUMPHRY WARD'S "ELEANOR."*

The Roman Question—dramatic and full of rich or strange lights—is still occupying politicians, sectaries, lovers of the old, enthusiasts for the new, and therefore novelists, who are to our century what popular preachers were to the Middle Age. In "Robert Elsmere" we found ourselves reading a ladylike version of Voltaire, adapted to the tone of London society, which might have taken as its epigraph Dr. Darwin's account of Unitarianism, "a feather-bed for falling Christians." Mrs. Ward demolished the Bible with arguments not more juvenile than Diderot's in the "Encyclopædia." Her ambition mounts, and twice over she has since taken to study the Roman Church. Shall we say successfully? At all events, neither in "Helbeck of Bannisdale" nor in "Eleanor" do we light upon the monstrous fictions that another lady has thought well to associate with persons yet alive, and to set forth as the Lord Christ's latter-day teaching. Mrs. Ward delivers her message in carefully chosen language; with decision, but with elegance; she would never dream of resorting to slander as a weapon. So accomplished as she is in modern literature, and so well-schooled in art and history, it would be impossible for her pen to daub and caricature the greatest of European institutions. When she sees the Papacy incarnate in an old man, her instinct is not to revile him as an impostor, but to fall on her knees.

That is enlightenment, and surely the more excellent way. Yet Mrs. Ward can set up over against the Roman charm a Puritan, a New England girl from Vermont, who carries off in finest style the champion, Edward Manisty, that had been devoting his life and his intellect to showing moderns how much above their science was the everlasting Church. Lucy Foster could not argue; but she did not need. She came, Manisty looked and was overcome. It may be plausibly suggested that if this gentleman had started on the opposite tack, and then fallen in with a Catholic *ingênue* from Baltimore—there are such in Maryland—he would have pitched his anti-Roman book in the fire, started in pursuit of the signorina to Cosenza or Torre Amiata, and had his wedding-bells rung in Cardinal Gibbon's cathedral—*tante molis erat Romanam condere gentem!* I make a present of this Virgilian quotation to Mrs. Ward, who likes them, as I do myself.

It does not matter much how these youngsters talked about the Vatican, the Jesuits, freedom of thought, and all that,—they were in a love-story, and the dénouement is not a crisis in religion, but Manisty's sacrifice of one woman to another and his own surrender. I take it that this not very pleasing person was founded upon hints thrown out by Mr. Mallock; being a sceptic, he poses in defence of the Catholic system as the only strong, self-contained, and hitherto impregnable form of dogma, which cannot be swept into limbo—for what is there to put in its place? But Mr. Mallock has the secret of seduction; he knows what is at stake; and though he would probably grant that if the Christian faith were to perish, society would rock to its foundations, he does not regard the Church as merely a higher police-department or transcendental Scotland Yard. Manisty shares with his biographer a certain smoothness of touch that glides over the surface. Graceful handling; description caught with the window open towards Nemi or the Alban Hills; and the universe a drawing-room. Such, it appears to me, is Mrs. Ward's book; nor does a single one of its characters escape into the wilderness where genius thinks, acts, suffers. Here are themes as high as religion, as deep as insanity; but the music never sounds piercing or tumultuous; it runs over the keys with a clever easy touch; it ripples along, leaving a faint impression when all is over. How would George Sand have struck these chords? That may be a severe test; but that alone is adequate.

The jealous, suffering, and victimised woman who gives her name to the story,—and who cannot have looked so mere a child, though perhaps quite as anemic, as she appears in the frontispiece,—is what novelist slang calls "a type." She has lost religion, but keeps some admirable feelings, with which her instincts and even her judgments are at war. An extremely well-read and sharpsighted person, she can make men-friends, though sure to see them fly off when less anemic creatures, however ill-dressed or Puritanical, interrupt their studies. Why Mrs. Burgoyne should care about an empty attitudinising Manisty, or how he attracts Lucy Foster, it would be difficult to say. Women's heroes furnish these insoluble problems to other men, and perhaps only Schopenhauer could guess the reason. Whatever interest attaches to this slightly morbid *poseur* at the beginning, has died long before we say good bye to him on page 504. Is there not something remarkable in the expenditure of so large a volume on so simple a story? Condensation, epigram, violence now and then, would have reddened its blood, which wants colour, and might have given its pulse more beats to the minute. It moves with the slowness of D'Annunzio; but his magnificence, to say nothing of his occasional yet lofty inspiration, we do not find.

As an argument in religion, one way or the other, "Eleanor" is slight. As a story of passion, it is pretty, not exactly powerful, and wants a hero, if we are to wish him well in his love-making. As landscape it is best; when the author brings out her pencil to sketch Marinata, Orvieto, Genzano, we drop the book to call up the memories that she brightens with lights and flowers. One word, nevertheless. Manisty attempts to draw his own "Priest of Nemi," and talks with an easy shrug of M. Renan's masterpiece. I daresay Mrs. Ward does not agree with Manisty. But, whereas the pages given us here possess a local colour well enough in its kind, M. Renan's philosophic drama shows in every line a subtlety, a penetration, and a suggestiveness, which we had better admire until we can equal it. WILLIAM BARRY.

* "Eleanor." By Mrs. Humphry Ward. 6s. (London: Smith, Elder and Co.)

LORD ROSEBERY'S "NAPOLEON."*

Lord Rosebery has held many high positions; this masterly book bestows on him a place perhaps higher than them all. It constitutes him one of the judges in the world's supreme court of appeal. It is the final summing up of history, masterly alike in the collection, examination, and exposition of the evidence. It is more than that; it is the verdict, the clear and searching judgment of history, the last word on Napoleon—the man. For this study of the last phase in the career of him who has been in turn devil and demi-god reveals the man who, in the days of pomp and power, had hidden behind the mask of civil might and military glory. In the first years of the Consulate the revelation was only of a genius undeveloped, on the throne "he ceased to be human." But at St. Helena the *man* lived—and died.

By design, or more probably by happy accident, the book is shaped in the form of a legal decision. The early chapters are devoted exclusively to an examination of the available evidence. The vast and muddled mass of Napoleonic literature is sifted and sorted, until the precious grains of fact are finally separated from the heap of calumnies, wild fabrications, worthless and tainted testimonies, wilful lies. The work has been attempted time and again, by Seaton and Forsyth for instance, but it has never been accomplished with such skill and thoroughness, never approached in such a purely critical and judicial spirit. Las Cases, Napoleon's devoted, rhetorical little Boswell; Gourgaud, the one chronicler of St. Helena who strove to be accurate and partly succeeded; Montholon, the blind devotee; Betsy Balcombe, the high-spirited hoyden; O'Meara, the author of the famous "Voice from St. Helena"; Antommarchi, the mendacious; Santini, the more mendacious; Warden, Glover, Cockburn, Montchenu, Balmain, Sturmer—these and many others are made to pass through the furnace, and from all Lord Rosebery distils some invaluable essence of truth. Not a pamphlet with the slightest bearing on "the last phase," not a statement or suggestion which might throw light upon Napoleon's character seems to have escaped Lord Rosebery's notice. Indeed, the one fault of the book, from the reviewer's point of

* "Napoleon. The Last Phase." 7s. 6d. (A. L. Humphreys)

view, is that it affords him no opportunity of displaying any acquaintance he may have with the subject by pointing to omissions in Lord Rosebery's researches. In future editions we should, however, much like to see a complete and annotated bibliography in the form of an appendix. The best tribute we can pay to this part of Lord Rosebery's work is our belief that he is the one man living who could adequately fulfil this need.

From Photo by THE EARL OF ROSEBERY. [*Heath, Plymouth.*

Reproduced from "The Earl of Rosebery, K.G.: an Illustrated Biography." By Jane T. Stoddart.

There follows upon this examination of the evidence of Napoleon's contemporaries at St. Helena a survey of the position of the great prisoner himself and of his treatment by his individual gaolers and the British Government. The sordid story of stupidity and incapacity, of puerile ignominies and senseless restrictions is told by Lord Rosebery with fine and passionate scorn. In reading these pages we feel that at last England has paid her debt of honour to France, not by driving some single scapegoat into the wilderness, but by frank acknowledgment of a nation's wrong.

Then the final revelation of the *man*, in his demeanour and his conversations. It would be an injustice alike to the author, to his subject, and to the reader to attempt any summary of these notable pages, so full of brilliant suggestion and vivid writing. We may, however, be permitted to point to what we consider one of the most enlightening passages in the whole book, the picture of Napoleon doomed by the awful premonition of the approaching end of his conquering career. Lord Rosebery is of opinion that it was in Elba that Napoleon, taking stock calmly and coldly of his situation, remembering the law he had laid down at Austerlitz—"I am good for another six years, and then I shall have to stop"—realised that his period of conquest was past. We have always held that it was this foreknowledge of his limitation and the consequent apathy that lost for him the last supreme battle, but if Lord Rosebery's reasoning is correct, and we believe it is, the Napoleon of the whole hundred days was a man of utterly forlorn hopes, living it is true from time to time in a fool's paradise, but mentally as well as physically degenerated and throughout supremely conscious of the impending holocaust.

And the judgment? It will, we think, satisfy every possible theory of Napoleon's greatness and his great fall. "Ordinary measures and tests do not apply to him. We seem to be trying to span a mountain with a tape. . . . No name represents so completely and conspicuously dominion, splendour, and catastrophe. He raised himself by the use, and ruined himself by the abuse of superhuman faculties. He was wrecked by the extravagance of his own genius. No less powers than those which had effected his rise could have achieved his fall."

J. E. HODDER WILLIAMS.

MISS STODDART'S "LORD ROSEBERY."*

In a year memorable for the abundance and excellence of its biographical writings Miss Stoddart's "Life of Lord Rosebery" occupies a unique position. The interest of the subject, the skill of the biographer, the sumptuousness of its appearance combine to make it one of the most notable books of the season.

Of the popular interest in Lord Rosebery's personality, position, and future there can be no question. He is one of the very few men whom the public refuses to forget; his hold upon the popular enthusiasm and imagination has not been loosened by the excitement of war or by his long silences. And this interest is national, not a matter of party politics. If excuse were needed for the publication of this volume, it is to be found in the honest and perfectly justifiable desire of a whole country to know all that can be known of the life and personality of one in whom are surely bound up some of its great destinies.

It would be impossible to over-estimate the difficulties of such a task as that undertaken by the author of this volume. It is pioneer work, demanding peculiar and extensive knowledge, untiring research. The work of writing a history even of the public life of a living man, is hedged with difficulties, surrounded by pitfalls. But these are multiplied to infinity when, as is the case here, the attempt is made to picture the personal rather than the public career. Such work demands the utmost skill and judgment, the utmost tact and delicacy and good taste. All these Miss Stoddart brings in highest degree to her work. Her book is a real contribution to the history of the century, very different from the hasty compilations from Hansard and

* "The Earl of Rosebery, K.G." An Illustrated Biography. By Jane T. Stoddart. 6s. net. (Hodder and Stoughton.)

newspaper files, which often enough do duty for biographies. To politicians of all shades of opinion and to the great host of journalists it must prove an invaluable work of reference. Not a single salient feature in Lord Rosebery's career has escaped Miss Stoddart's notice, and although she purposely holds aloof from the consideration of the purely political significance of Lord Rosebery's past history. present position, and future prospects, it is obvious that all subsequent works on the political aspect of his career, and, indeed, on the political history of the century, will have to acknowledge a deep debt to this book.

But this work appeals to a wider public, it is written for the million that ever takes delight in a heroic figure. No one can read Miss Stoddart's vivid and striking book without coming under the spell of a fascinating personality. It is a book that does honour to the writer in the honour it does to its subject. In every way it is a striking and memorable biography.

ANTHONY, EARL OF SHAFTESBURY: HIS LIFE, LETTERS, AND "CHARACTERISTICS."*

In Mr. Thomas Fowler's "Shaftesbury and Hutcheson" attention was directed to the papers deposited in the Record Office under the name of the former of these moralists. Accepting the suggestion, Dr. Rand, of Harvard, has instituted a search which has resulted in a remarkable find, even though we may hesitate to pronounce the "Regimen" "one of the most remarkable unpublished contributions of modern times in the domain of philosophic thought." Certainly it is surprising that a large work of one of the best known English writers should for so long a time have lain in manuscript. It is essentially an echo, and, in some parts, a commentary on the Meditations of Marcus Aurelius and the Discourses of Epictetus. Toland said of Shaftesbury that "no modern ever turned the ancients more into sap and blood, as they say, than he." This may be true in the sense that Shaftesbury lived a Stoic; but the "Regimen" somehow lacks the charm of the two great originals to which it owes its existence. Its interest lies in its sincerity, and in its reflection of the two supreme masters from the English society of the eighteenth century. We are admitted to the interesting and elevating spectacle of an English nobleman reasoning with himself, and schooling himself to a condition of imperturbable peace. To those who already are at home in the Stoics, the Regimen will appeal as something resembling a new edition of their favourites; and for those who need yet to be introduced to them, no better introduction could be devised. Dr. Rand's volume is enriched with the life of Shaftesbury, which was written by his son, and is now for the first time published in full and with acknowledged authorship. There is also a large correspondence with Locke, Le Clerc, and other philosophers, also now for the first time printed. Dr. Rand, therefore, has had the rare good fortune to light upon unpublished material of considerable value, the publication of which is a most substantial and attractive contribution to the history of English philosophy.

It is to be regretted that Mr. Robertson was not the discoverer of the unpublished writings of Shaftesbury. Instead of two volumes of "Characteristics," we should then have had three volumes containing the complete works. For this we shall probably now have to wait for another half-century. But as an edition of the "Characteristics," Mr. Robertson's work deserves cordial recognition. The publisher has done his part to perfection, the printing, paper, binding, and style of the book being all that could be desired. Mr. Robertson has furnished an introduction, which sketches the life, exhibits the place and importance, and appraises the work of Shaftesbury. Then follow the "Letter concerning Enthusiasm," the "Essay on the Freedom of Wit and Humour," the "Advice to an Author," the "Enquiry concerning Virtue and Merit," "The Moralists," and the "Miscellanies," all of which Shaftesbury himself included in his "Characteristics."

It is not difficult to understand the popularity of the "Characteristics," although we might hesitate to endorse the enthusiastic preface to the edition of 1733, which declares that "the best judges are agreed that we never had any work in the English language so beautiful, so delightful, and so instructive!" The impression which Shaftesbury made was not confined to his own country, but, as Herder said, he "signally influenced the best heads of the eighteenth century"; and two modern German philosophers have devoted monographs to his teaching, and have shown his importance in the history of morals. His introduction of the term "moral sense," and the echo of his views in Pope and their amended issue in Butler, if not their reproduction in the *Theodicée* of Leibnitz, sufficiently inculcate the necessity of making ourselves acquainted with the "Characteristics." Mr. Robertson, although his space is necessarily limited, does good service in exhibiting the relation between Shaftesbury and Spinoza, in showing why it was that a philosophy once so popular was eventually discarded, and in criticising the optimism of the "Characteristics," and of those who borrowed the views therein promulgated. The "Characteristics" are literature as well as philosophy, and of few English classics may it more truly be said that without them "no gentleman's library is complete."

MARCUS DODS.

*1. "The Life, Unpublished Letters, and Philosophical Regimen of Anthony, Earl of Shaftesbury, Author of the 'Characteristics.'" Edited by Benjamin Rand, Ph.D., Harvard University. 15s. (Swan Sonnenschein and Co.)

2. "Characteristics of Men, Manners, Opinions, Times, etc.," by the Right Honourable Anthony, Earl of Shaftesbury. Edited, with an Introduction and Notes, by John M. Robertson, In two volumes. 10s. 6d. (Grant Richards.)

PROFESSOR DOWDEN'S SHAKESPEARE.*

This presentation of "Romeo and Juliet" is the best we can remember to have seen in a play-per-volume edition of Shakespeare. The size is a handsome thin octavo, the binding red linen emblazoned with Shakespeare's heraldic shield; the text is beautifully printed, the use of italics judicious, the collation notes are clear and distinct from the footnotes, which are brief and well-conceived. The introduction by Professor Dowden is a scholarly but trackless performance. A brief synopsis of the arrangement is badly needed. As it stands, however, such a synopsis would be rather difficult of achievement. The introduction begins with some new emendations, more calculated, we fear, to invite perplexity than to repel it, and ends with some addenda accidentally omitted from the notes. To cumber the page with such a suggestion as "Abron Cupid" in place of the perfectly satisfactory reading, Adam Cupid (II. i. 3.), is merely to darken counsel. Similarly in endeavouring to elucidate the passage—

> "Spred thy close Curtaine, Love-performing night,
> That run-awayes eyes may wincke, and Romeo
> Leape to these armes, untalkt of and unseene."
> (*First Folio.*)

Professor Dowden seems to us to have selected in Warburton, the worst possible guide. What Juliet asks is that the dusk may baffle roving eyes and so disappoint the scandal-mongers of Verona. Such far-fetched equivalents for "runaway" as the Sun (the moon, the stars) can only be attributed to the peculiar pyscho-pathic state which continuous textual work is so apt to induce. The elucidation of Shakespeare's text is a work second to none in importance. But no commentator should work at it for more than a few minutes consecutively. As soon as the initial freshness is gone, an ordinarily well-balanced judgment becomes prone to the most incredible absurdities. The frequent rhymes in "Romeo and Juliet" suggest early work, and of all the verbal conceits in Shakespeare there is perhaps not one more unbearable or more infantine than that contained in the verses addressed by Romeo to the Nurse when he is asking how Juliet takes the death of Tybalt:

> "Where is she? and how doth she? and what says
> My conceal'd lady to her cancell'd love?'

On the other hand, the ripening humour of the scenes with the Nurse, the sardonic scene with the musicians, when Juliet's death breaks up the party at the Capulets, suggest a decidedly maturer hand. Upon the whole it may be that Professor Dowden is not very far wrong in assigning 1595 as "a central date," though this is a good deal later than the date usually given. In any case we quite agree with him in refusing any importance whatever in fixing the date to the fact that a garrulous and inexact old woman remarks, "'Tis since the earthquake [? 1580] now eleven years." The reader will find the sources of the plot carefully explained and discriminated. In concluding his introduction Professor Dowden acknowledges with generosity the aid he has received from Mr. W. J. Craig, who is an authority upon the vocabulary of Shakespeare.

THOMAS SECCOMBE.

* "The Works of Shakespeare. The Tragedy of Romeo and Juliet." Edited by Edward Dowden. 3s. 6d. (Methuen.)

MR. ZANGWILL'S NEW NOVEL.*

We almost regret the publisher's announcement that a dramatic version of this story may soon be expected, for we fear the dramatic form will popularise and make prominent the weaker parts. One can hardly imagine it on the stage without the poisoned arrow scene, and that is a poor superfluous scene, one of the things to be forgiven in a very good book. It has an enormous amount of quite irrelevant matter about it, which is partly amusing and partly the reverse; but it is a very wise and wholesome and timely book, nevertheless. May it have thousands of readers for the sake of its manly and intelligent humanity, for the sake of the fine expression it gives to the protest against the brutal ideals of the age! "The Mantle of Elijah" is a political novel, and, though it preaches little, a political novel with a gospel. Broser and his wife are both admirably conceived. He is the great Joshua of modern politics, or the "lost leader," according to the point of view – a strong-willed, forcible man who, forswearing his old promises and convictions, is hailed as the saviour of his country. Just at the height of his success his wife leaves him, which sounds condemnatory of the lady, but is not. She was only too tardy in her desertion. Mr. Zangwill has had the originality to conceive of a woman who cherishes a life-long loyalty to principles, and is not susceptible to the charm of military heroes. Allegra is interesting, and perhaps none the less because she is timid and dilatory. We doubt the formal execution of her future mission, to do the work that her husband had betrayed for success, but she would be always, in one sphere or another, a civilising influence, as even in the course of this story she must win many readers over to "the desire of the gentler heart." Whatever its merit may be as fiction, "The Mantle of Elijah" is a book Mr. Zangwill may well be proud of, for its admirable style, and for the spirit of wisdom that breathes from it.

A. MACDONELL.

[*From a Pastel by*] A STRIKING PORTRAIT OF MR. ZANGWILL. [*Miss Amy Stewart.*

* "The Mantle of Elijah." By I. Zangwill. 6s. (Heinemann.)

MR. CROCKETT'S RETURN TO GALLOWAY.*

In spite of mannerisms as pronounced and perhaps as difficult of cure as Sir Henry Irving's, and although he has not the instinct and genius for romance possessed either by Stevenson or by Stevenson's true successor, Mr. Neil Munro, Mr. Crockett is the most robust Scottish realist of to-day—robust alike in such a story as "The Grey Man," and in such a picture of *gamin* life in cities as "Cleg Kelly." It seems to me, therefore, that when Mr. Crockett is tired of telling of the wanderings of Scottish adventurers abroad in the old days of "swashing blows" — as the portraitist of these he is Scott's residuary legatee —he should give "Cleg Kelly" its sequel. This, however, may be merely prejudice, and in any case it is not surprising that he should try again the brilliant bit of Porthos sword play by which he won "room for Don Cæsar de Bazan." And only those who have taken a quite unreasonable dislike to "the Kailyard" will deny that in his second series of Galloway stories there are sketches as good as some in the first. There is nothing, perhaps, quite so admirable as "The Heather Lintie," and in some of them, such as the final tragedy of the Stickit Minister, who dies saving the children of the woman he ought to have married, with the help of a drunken brother of a doctor, the pathos seems to swagger a little. But in telling with boyish delight a bit of natural love-making, Mr. Crockett has hardly a rival. "Carnation's Morning Joy," which shows how a lad and a lass—most distinctly not a boy and a girl—can wait for each other, represents the high water mark of his work of the "Lads' Love" type. "Peterson's Patient," in spite of the too frequent interruptions of Peterson by his professional chief, is a good bit of student fun. And in "Lowe's Seat" and its sequel, "A Suit of Bottle-Green," there is that true Crockett passion which is steady, but never runs

* "The Stickit Minister's Wooing, and other Galloway Stories." By S. R. Crockett. 6s. (London: Hodder and Stoughton. 1900.)

smooth till after marriage, between the daughter of the parish minister of Dullarg and the minister of the Cameronian kirk at Cairn Edward. One portion of it suggests—this is, however, perhaps prejudice again!—that before he sat down to write "Lowe's Seat," Mr. Crockett forgot to throw off the cloak of the Roundhead; the language of Allan Syme's Covenanting elders when they catch him kissing Elspeth Stuart is a trifle too old-fashioned. Mr. Crockett is not such a master of that pathos which is associated with dishonour and death as "Ian Maclaren"; but "The Lass in the Shop" is worthy of a place in the Drumtochty gallery. It should be noted also that certain of the less ambitious stories and sketches are written with more care than some of Mr. Crockett's recent full-blown novels. As a Scottish artist in fiction, Mr. Crockett is in the fortunate position of having gathered round him a steady and attached congregation. To this congregation his second series of Galloway stories, being an idealisation of experience, will appeal as successfully as the first. WILLIAM WALLACE.

CHURCHILL, M.P., AND OTHERS.*

Winston Churchill is a fascinating personality, and it is perhaps to this as much as to anything else that we have to trace the attraction of his work. The book is a complete revelation of the man, in all his buoyant self-confidence, so magnetic that it compels us to share it. The reader is forced, however unwillingly, to accept the writer at his own valuation. Regarded merely as a war book and not as a human document, "Ian Hamilton's March" will not bear comparison with the best part of "The River War." It suffers from want of a central theme and of a dominant figure to fix the reader's attention. Tactically, no doubt, the phase of the war described was of the utmost importance. But to the mere civilian, in the nature of things, it is bound to be unintelligible, and where it is not unintelligible, uninteresting. Modern warfare may become an affair of flank attacks and turning movements, but it will lose thereby its picturesqueness. Winston Churchill is not the ordinary war correspondent, nor are his the ordinary methods. He sees much that another would not, and very likely fails to observe much that is obvious to the ordinary journalist. Still, he suffers from the nature of his material. The book is full of brilliant flashes, but the general effect is disappointing. Here is a typical touch, describing the demeanour of Ian Hamilton in battle. "The man who bore all the responsibility, and to whom the result meant everything, appeared utterly unmoved. Indeed, I could almost imagine myself the General, and the General the Press Correspondent, though, perhaps, this arrangement would scarcely have worked so well." Perhaps not—and yet one cannot help believing in this young man, who dared to cable home a column of advice to the nation at a most crucial point in the struggle. That is the triumph of this bold impressionism, the most original and striking contribution to the later history of the war.

WINSTON SPENCER CHURCHILL. A Medal by Emil Fuchs. Exhibited in the New Gallery. Reproduced by kind permission of the Artist and of Mrs. Cornwallis West.

La guerre c'est moi might well have been the motto of "Twice Captured." The book is a frank and unblushing record of Lord Rosslyn's personal experiences. It makes no pretence to be anything else, and we are quite content to accept it for what it is. After all, Lord Rosslyn had an exciting time, and his adventures are infinitely better reading than wearisome details of squadrons and batteries. The military importance of the *Daily Mail* correspondent may be slight, but that is the concern of the historian and not of the casual reader. "Twice Captured" is brightly written, and contains far the best account of the imprisonment at Pretoria. A few of the earlier chapters might with advantage have been omitted, and the book made a little shorter. It seems a little ungrateful to find fault with what is a pleasant and interesting book, and we cannot but be sorry that Lord Rosslyn should have marred his work by several unnecessary reflections on a fellow correspondent. Such feelings may have been excusable at the moment, but to put them down on paper seems to us to be in the worst possible taste.

Mr. Filson Young is a stylist, and therefore claims to be judged by a higher standard than the ordinary correspondent. Sent to the front at a time when the most exciting part of the war was over, Mr. Young had time to record his impressions at leisure. Indeed, not the least interesting part of the book is the account of the embarkation of the troops. The writer has the knack of seizing and emphasising the main points, and his work is valuable as the fruit of reasoned reflections. Impressionism has its value, compelling our attention to what otherwise might be missed. But it gets its effect too often by accentuating trivial details, and after all it is the balanced work of the stylist and the thinker that is really of permanent interest. Apart from this, "The Relief of Mafeking" contains the clearest and fullest account of Mahon's dashing expedition, the only important military operation in which Mr. Young took part. The title chosen hardly does justice to a book which is decidedly above the average in interest and literary ability.

Mafeking forms the theme of Mr. Hamilton's book also; and with good reason, since he underwent the memorable siege. The writing throughout is bright and vigorous, and at times, as in the much quoted character sketch of Baden-Powell, shows real insight and power. Mr. Hamilton holds strong opinions and does not mind expressing them. Certainly the War Office meets with little mercy at his hands. The book has a unity which many war books lack. It is a diary rather than a series of spasmodic despatches, and gives us an absorbing account of the longest and most picturesque siege of the war. We feel vividly the awful monotony which grips the besieged, a monotony which even shells and sorties seem powerless to break. Why the Boers failed to take Mafeking must always remain more or less a mystery, but Mr. Hamilton goes some way towards solving it. As he says, it was a gigantic piece of "bluff"; and to those who wish to learn more of the man who played the game so successfully, we may safely commend this book with its trenchant and forcible style.

Of all the books on the war which we have read—and they are not a few—none are so absolutely thrilling as Captain Haldane's account of his escape from Pretoria. Other books may be of more historical value; none can equal it in human interest. Really it is the individual, not the regiment, which interests us. A battle may change the face of history, and yet not be half as fascinating as this simple, straightforward tale of peril and adventure. In style it is typical of a soldier—brief, clear, and always to the point, admirably suited to a story which would otherwise have seemed artificial and unreal. In an age of professionalism it is not a little surprising to find an amateur beating the trained "specials" at their own game. Amid a mass of literature, which, all things considered, is amazingly good, no book grips the reader like Captain Haldane's. It is, indeed, worthy of the best traditions of "Blackwood."

Every war correspondent has paid Tommy his tribute of admiration, but Professor Treves has the honour of raising the finest memorial to the pluck and endurance and splendid spirit of the British rank and file. His little book is a monument to the unknown heroes of the war, to those who sleep "beneath the wooden cross fashioned with labour and some occasional dimness of eye by the pocket-knife of an old 'pal';" to those for whom war has meant nothing but a squalid march, dysentery, and the stretcher; to those who suffered the nightmare of defeat, and died in the unspeakable agony of its memory. "The Tale of a Field Hospital" brings the armchair reader nearer to the hideous and superb reality of this war than any account yet published. L. G. BROCK.

* "Ian Hamilton's March." By Winston Churchill. 6s. (Longmans.)
"Twice Captured." By the Earl of Rosslyn. 10s. 6d. (Blackwood.)
"The Relief of Mafeking." By Filson Young. 6s. (Methuen.)
"The Siege of Mafeking." By J. Angus Hamilton. 6s. (Methuen.)
"How We Escaped from Pretoria." By Captain Aylmer Haldane. 1s. (Blackwood.)
"The Tale of a Field Hospital." By Frederick Treves. (Cassell and Co.)

MR. QUILLER COUCH'S NEW STORIES.*

We have no hesitation in calling Q.'s new book the best book of short stories that has appeared for a long time. The tales, he says, "are of *revenants*, persons who either in spirit or in body revisit old scenes, return upon old selves or old emotions, or relate a message from a world beyond perception." But it must not be imagined from this that it is a morbid

* "Old Fires and Profitable Ghosts." By A. T. Quiller Couch. 6s. (Cassell.)

volume. It is as little that as it is a collection of cheerful Christmas horrors. Handling actual life too closely for a mere book of light entertainment—though it has its light pages—it has too strong a breath from the sea for morbidity. Even "The Room of Mirrors" and "Which" only step across the stage of melodrama on their way to something far better. There is great variety in the stuff of which they are made, and in their manner of presenting themselves. The ghost stories proper, such as "Oceanus" and "A Pair of Hands," are perhaps the least impressive. The tale of the penitent captain who did not go down with his ship, and the new version of the Wandering Jew, hold our imaginations more firmly. But the sea tales are

A NEW PORTRAIT OF MR. A. T. QUILLER-COUCH.

the best of all, and among these, for its vigour, for its calm terribleness, its perfect plausibility, and its uncanny revelation of feminine possibilities, "Frozen Margit" is undoubtedly chief. There will be much lingering over winter fires with this book as companion.

PROFESSOR HARNACK'S NEW WORK.*

One of the notable books which have appeared this year in Germany is Dr. A. Harnack's "Das Wesen des Christentums." It consists of sixteen short lectures delivered in the University of Berlin last winter, and attended by "about 600 students of all faculties." The lectures were taken down in shorthand by a student, and, with slight corrections, appear in the form in which they were delivered. The first edition of 5,000 copies appeared in May; it was followed by a second in November, and a third is now advertised

Dr. Harnack accepts very largely—as every scholar must—the results of modern Biblical criticism. He regards the common tradition of the Synoptic Gospels as containing practically all the historical evidence from which we can learn what Christ taught, and, consequently, what Christianity is. He reviews the outward forms in which its central truths have been clothed in apostolic and sub-apostolic times, in the Greek, the Roman, and the Protestant churches. But outward forms are not the object of his inquiry. They come and pass with the centuries, but beneath them is the living Gospel, contained in simple words which a child may understand, and yet rising high above human knowledge as it is outside human controversies.

That Dr. Harnack has dealt with his theme worthily the attention which his lectures have attracted sufficiently proves. Nor must it be supposed that that attention has been aroused merely by sentimental declamation. The lectures are in no sense popular ones; they are, indeed, what to an average student must be called hard reading. Their success is due wholly to their sterling worth, and may well give food for reflection to those English theologians who seem to think that wrangling over mediæval rubrics has something to do with Christ and His teaching. T. E. PAGE.

* "Das Wesen des Christentums," von Dr. Adolf Harnack. 3m. 20. (Leipzig: J. C. Hinrick.)

FROM THE CAPE TO CAIRO.*

Happy are they who achieve their ambitions! As a child Mr. Grogan had four—to slay a lion, a rhinoceros, and an elephant, and to see Tanganyika. In this little group of desires was shadowed forth the man. The volume is a record of a fine achievement—a walk through unexplored Africa, from South to North, in the face of dangers, obstacles, the trials of country, climate, and deserting followers. The narrative is never dull, and often most effective; which makes us regret the more the fact that much of it is marred by a certain tone which the author adopts—a curious combination of false modesty and cocksureness. Undoubtedly the two friends deserve all praise for a thoroughly great accomplishment; but often the main greatness is forced aside with an over-conscious touch, and hidden under descriptions of how lions die and elephants fall; and, on the other hand, bland satisfaction confronts one in such remarks as "There is undoubtedly a quiet something about the Anglo-Saxon that gets there somehow." Of Mr. Grogan's youthful ambitions, the ambition to slay evidently remains with him, and has achieved admirable results. But when (p. 289) writing of killing men, he uses such expressions as "I was using Dum-dums and found they expanded most satisfactorily on the human body, the wounds at exit being terrible rents. I attribute this to the softness of the human body," etc., we question his taste. In our opinion it is execrable, and in such a volume is a serious defect; for the book is great, and the carrying out of the exploration was splendid. Perhaps, after all, Mr. Rhodes's words in his introductory letter give a terse explanation of this contradictoriness of merit in the author's production, when he calls the traveller "a youth from Cambridge, during the vacation." It may be merely the youthfulness which is at fault.

ALFRED TENNYSON, "A SAINTLY LIFE."†

This is the second volume of the "Saintly Lives" series, of which its author is editor. The series was begun at the suggestion of Mr. J. M. Dent, its publisher, who with characteristic courage, and an impulse from the disinterested idealism to be found—although seldom suspected—amongst our publishers, sought for a congenial editor, who should launch his venture with understanding of its aims. These were—to call attention to the possibility of leading the "saintly life" in all conditions of trade, profession, and religious denomination; and to chronicle the lives of English men and women who wore no outward insignia, and were canonised by no church, but who kept their garments unspotted from the world, whose inner life was a walk with God, their outer blameless to the discerning eye. We do not expect the valet to appraise the hero, his master, nor can we hope that the sinner shall always recognise the saint, but these lives of the uncalendared may help to a wider acceptance of saintliness as a possible quality of the most struggling existence, whatever its circumstances.

The memorials of humble lives are seldom preserved, and there is difficulty in securing examples, much as these are desired. The present volume deals with one of our greatest poets, whose saintliness men were apt to ignore in his lifetime, although he furnished them with types and ideals, with in-

* "From the Cape to Cairo." By E. S. Grogan and A. H. Sharp. Illustrations by A. D. McCormick. (Hurst and Blackett.)

† "Alfred, Lord Tennyson." By R. F. Horton. Saintly Lives Series. 4s. 6d. (J. M. Dent and Co.)

centives and with guidance, which inculcated no meaner standard. Dr. Horton has selected that presentation of Tennyson's life which the poet himself condensed into the autobiographical stanzas of *The Gleam*, and upon his "dutiful following of the gleam" are pendent the author's sequence of discoveries concerning his loyalty to the ideal in mind and character and conduct. Therefore Tennyson's life "becomes a fresh contribution to the sum of devoted lives, which constitute the value and the purpose of humanity."

The first chapter, in which Dr. Horton's assertion of Tennyson's intrinsic saintliness is maintained, reaches perhaps its author's high-water mark of power, insight, and irresistible reasoning. It is impossible to read—sentence by sentence with an open mind—the pleas marshalled so inevitably, urged so conclusively, and not to concur in their verdict. If the poet made no such claim; if his son, in his delightful memoir, forbore to add this lustre to his father's name, it has been demonstrated in this book, as the shining of a star in the firmament. For the chapters which follow bear overwhelming testimony to each count in Dr. Horton's brief, and we realise that the man who set his face toward the "gleam" in youth, "moving to melody" then, but undiscouraged when "the melody deadened" and the "gleam had waned to wintry glimmer," was able to hail death as the "Onward," the "Opener of the Gate," with face to the light that endures. "It was given to Tennyson," says Dr. Horton, "to carry into the shadows of death, not only the belief in immortality, but an illustration of immortality, which struck all observers."

ANNA M. STODDART.

THE NINETEENTH CENTURY: A DIALOGUE IN UTOPIA.*

This "dialogue in Utopia" recalls a remarkable and almost forgotten book: Robert Eyre Landor's "Fountain of Arethusa." Robert Landor, in his fantastic and yet impressive tale, shows us two modern men attempting to expound our civilization and Christianity and their tragic inconsistencies to a company of the great dead in the Shades; Mr. Havelock Ellis essays to sketch the Nineteenth Century as it may appear to our remote descendants, dwellers in an arcadian and enlightened society. In both there is ample scope for satire; but beside the sustained discussion and searching irony of the earlier work, the present brief study appears somewhat as journalism beside literature. Suggestive it undoubtedly is, but it is, as perhaps it could not fail to be, painfully inconclusive. The Utopians who discuss this epoch of magnificent misery, of bloodshed, greed, blind faith, and perverted ideals, are themselves too faintly outlined for realization. We fail to grasp, even imaginatively, how they have mastered science and left art unfettered, how they have perfected machinery and yet simplified life and freed the individual, how they have done away with national rivalries while retaining the advantages of national distinctions. Consequently the reality of the contrast is lost, and we never actually escape from the century which we are professedly surveying from a distance. Robert Landor's earnest Pagans, whose knowledge of the world ends at the beginning of the Christian era, are as much more convincing as the rock-founded ruins of the past are more real than the air-built structures of the future. Despite the shortcomings of the framework, the early dialogues are of true interest, especially those touching on the tyranny of the state over the individual, on the commercial aspects of religion, the failure of the age to produce vital art, finally on the reign of the daily paper. Here, though the themes are never fully developed, we have temperate criticism and an occasional keen shaft of satire or humour. Later on, in his account of the squalor of the average English working home, the writer indulges in an almost Swiftian coarseness, without Swift's compensation of grim wit, and produces a one-sided picture, if not one wilfully unfair. In the end we remain stimulated, perhaps, but not satisfied; to criticise is easier than to construct. Possibly, however, we are doing Mr. Ellis injustice in taking his whimsical arraignment too seriously. It might appear so from one of his concluding remarks: "It is a bad world, maybe, but there could not be a better. . . . The sum of satisfaction can scarcely be greater in any age than it has been in any other age."

DORA MCCHESNEY.

* "The Nineteenth Century: A Dialogue in Utopia." By Havelock Ellis. 3s. 6d. (Grant Richards.)

NOVEL NOTES.

OLIVE TRACY. By Amy Le Feuvre. 6s. (Hodder and Stoughton.)

Unfortunate it may be, but nevertheless true, that to make a hero or a heroine good, is, as a rule, tantamount to making him or her dull. Therefore, that Miss Le Feuvre has made the heroine of this story bright, even breezy, cheery, pretty, and yet good, is really an admirable achievement. One recognises the fact that this girl is sincere and faithful in her actions and in her strivings; one recognises, also, that she would be a comfort in trouble, a comrade in gaiety, and that Marmaduke

MISS AMY LE FEUVRE.
From Photo by Fraser and Jennings, 9, Regent Street, W.

Crofton, who married her, had a good chance of being happy ever after, and not the slightest fear of, or excuse for, being bored. "Religious" is a rather badly-treated word in these days. To say a man is "a religious man" too often conveys the idea that he is of a monastic turn of mind, or that he is a person before whom the ordinary human being picks his words and is constrained, or that he is a prig. The word in its stricter sense, however, denoting a force which prevents, a support from falling, a binding back from wrong doing, or despair, is an expressive word, and in that sense we like to describe Olive Tracy as "religious." The story is life-like, wholesome, interesting, and it is long enough to allow the characters, which are many and interesting, to become as a circle of friends. The heroine's heart awakens suddenly, one moment too late, when the man whom she has twice refused to marry has kissed her hand and left her. And for a year there are notable ups and downs in her life, and in that of her friends and relations. As an example of that sterling domestic literature which, happily, never goes out of fashion, this book is full of merit, and thoroughly to be commended.

ELMSLIE'S DRAG-NET. By E. H. Strain. 6s. (Methuen.)

Mr. Strain calls his collection of stories "notes made by him in the fishing village of Aberspendie," and says each of them has been suggested by actual fact. We believe it readily, for the merits of the sketches are not those of imaginative fiction, but rather of faithful report. They are amplified anecdotes of actual events and personages, and record many interesting features of Scottish life which have been ignored in most of its recent, not too sympathetic, presentments.

LOVE OF COMRADES By Frank Mathew. 3s. 6d. (Lane.)

Mr. Mathew generally works with better material. And while he always imagines fantastically, he has nearly always the luck to convince you for the moment that the events must have happened just so. But in his latest story he seems to say, "A fig for probabilities!" Half a dozen times in this tale of the girl who went masquerading as a man to deliver a letter to the great Strafford, you stop to say how foolish it is, and on you go again, and are sorry when the end comes, because it is all so gay and light spirited, so fragrant with the flavour of romance. At last you come to believe that its faults are not faults, but that Mr. Mathew is only gently ridiculing the fashion and exaggeration of the present adventure story. Let that be as it may, his style always takes us captive. "Love of Comrades" is a ballad of impossibilities, but a delightful ballad.

A GENTLEMAN. By E. M. Forbes. 6s. (Murray.)

The one person of interest in this story is shoved entirely into the background. A little dressmaker resolves her son shall be a gentleman, and works to that end so effectually that, when we first meet him, he is well educated and in receipt of a most liberal income from her. She lives mysteriously, and he is so strangely incurious, that he believes she supports him in luxury by literary labours. With more than natural youthful, callous selfishness he accepts everything placidly, while she is making the dresses for the grand ladies of his acquaintance. His life in England, Italy, and Australia is not interesting. but there is a great deal of smart talk reported. We would give it all, however, for a faithful record of the thoughts and dreams of his mother in her workroom.

LOVE IN A MIST. By Olive Birrell. 6s. (Smith, Elder)

There is a great deal about socialism and socialists in Miss Birrell's story, but that needn't scare any reader away. The writer takes the discreetest of attitudes towards the dangerous opinions; and the heroine, who is brought up as a poor girl by a father who might have been rich, marries a wealthy man in the end, though denying herself henceforward the luxury of wearing jewels. "Love in a Mist" is a pleasant, clever, and sympathetic kind of story, which states the case of the few persons with high social ideals, and that of the many who have none, in a fair and commonsensible fashion.

CHLORIS OF THE ISLAND. By H. B. Marriott Watson. 6s. (Harpers.)

There is a faint flavour of "Lorna Doone" in this story of the fighting Carmichaels, who lord it in an island where trespassing is dangerous, who are smugglers, traitors, holding communication with Napoleon, and in every way a desperate and disagreeable family. Their sister, not too much perverted by their evil ways, meets the dauntless hero who dares to brave them, and the natural romantic consequences follow, but not without tremendous cracking of pistols and crossing of swords. It is a vigorous story, but Mr. Marriott Watson has not spent time, as is his wont, in giving it a literary flavour.

EDWARD BARRY. By Louis Becke. 6s. (Unwin.)

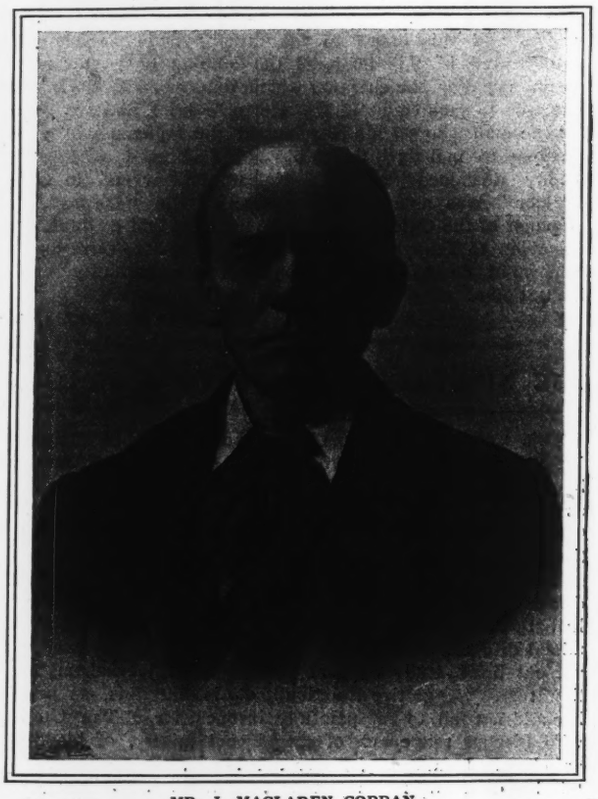
Pearl-fishing in the South Seas, rough adventures among a mongrel crew under a brutal captain, a very slight love interest, the coming of the righteous folk into their own and a good deal more—with this material Mr. Becke makes a very readable tale. His former books have mostly been full of information; you could gather a great deal from them about the life of the country and peoples he has travelled amongst; but as stories they have been extremely stiff. In "Edward Barry" the reverse is the case. It has decided popular merit as a story; the "local colour" and the information are very thin indeed.

RICHARD YEA-AND-NAY. By Maurice Hewlett. 6s. (Macmillan.)

Will Richard Yea-and-Nay (the nickname was Bertran de Born's) displace our Cœur de Lion of "The Talisman"? Very likely not—Scott has such faithful lovers. And yet the new Richard, whether or not he be the mirror of the old one, is a wonderfully clever conception, wonderfully interesting, far cleverer, far more stimulating to thought than Scott's. It forces us to contrast the old method of portraiture in fiction with the new. In "The Talisman" we have a figure out of a pageant, brave and brilliant and haunting the eyes. Here we have a resolve to pierce to the innermost depths of his soul, to explain fully and finally a very complicated, many-sided nature. Do we come any nearer to the truth? We may doubt it; and yet in doubting we admire. Mr. Hewlett's latest effort we put high above "The Forest Lovers." There is palpitating human life in it, which his former books have lacked. His art is very restless, it is true, and cherishes many affectations; but his affectations even are often splendid. He has steeped himself in the Middle Ages, and writes out of a brain teeming with the history of the time, and saturated with its spirit. The result is something uncommonly brilliant, witty, and beautiful—indeed, a wonder among books. Scott's version of the romantic king is healthier, healthier because calmer, because it does not stir the soil so much. Mr. Hewlett has found a good deal that is morbid beneath the soil. He protests too much about the gloriousness of Richard. But what a series of pictures he gives of France, England, and the East, not mediæval tapestries either, but alive and throbbing! For his audacious style—we know not if it be good or bad, only that it is magnificent.

I'D CROWNS RESIGN. By J. MacLaren Cobban. 6s. (Long.)

We are grateful to Mr. Cobban for a most vivacious and diverting comedy. The hero is a German princeling staying in Scotland, and madly in love with the heroine, as was only right. His refreshing indiscretions result in his being saddled with a wily Cancellarius as his tutor. The story is mostly taken up with the diplomatic battle between the Cancellarius and the mother of the charming heroine. Of course, the woman wins, as she generally does, and as any self-respecting reader would wish. The helplessness of the heavy father, the futile scheming of the Cancellarius, and the strategy of the mother are most amusingly sketched. All through the book is excellent fooling, though the introduction of the English prince at



MR. J. MACLAREN COBBAN.

the end strikes us as a little unnecessary. Mr. Cobban has a delightful sense of humour, and he lets it have free play in this graceful comedy. Unforced and natural throughout, it ripples with genuine fun.

THE HOUSE OF GIANTS. By Yorick Everett. 3s. 6d. (Ward, Lock.)

The author of these stories has most assuredly carried out the method which he set himself. He has pruned his work unflinchingly of superfluous words, and we are still able to feel that we prefer brevity to verbosity. "The House of Giants," the longest story in the book, is good of its kind. It is a tale of plot, intrigue, and mystery; where one man, with absolutely honest intentions, agrees to take the place of another for a short period, and finds himself involved in circumstances undreamed of before and extremely difficult to get out of. The story contains elements of real interest, and—as he promises in his preface—the author gives it to us without trimmings. For our own part we find more artistic work, matter more to our taste, in the stories which follow "The House of Giants." These are skilful little sketches, mostly of every-day subjects; passing incidents or picturesque episodes handled with vigour and touched with grace, providing now a shudder, now a sigh, now a smile, and now, perhaps, a little ache at the heart. "The House of Giants," with such varied contents, will prove an entertaining volume, and the author's pseudonym presents a puzzle for students of style.

A MAN'S WOMAN. By Frank Norris. 6s. (Grant Richards.)

Mr. Norris's work has always the saving grace of individuality. Faulty in design, and uneven in workmanship, the

story is vigorous and the characters striking and unconventional. The action is spasmodic, and in one part the book is overburdened with medical technicalities, no doubt correct, but certainly superfluous. Both the man and the woman—for the other characters are mere dummies—are finely conceived and finely drawn. Mr. Norris seems to be fond of studying abnormal types, realising them with singular clearness. The hero, with his fierce strength and intense passion, recalls the heroine of Mr. Norris's earlier book, "Shanghaied," a book superior to this in smoothness and mechanism. "A Man's Woman" hardly fulfils the promise of "Shanghaied," but to call it disappointing is to pay a high compliment to Mr. Norris. Incidentally we have a quarrel with him over the title of the book. We deny that she was "a man's woman" at all. She might have been "*the* man's woman," but that was different As an ideal, the heroine seems to us as impossible as the needlessly maligned "fluffy doll."

THE JOURNAL OF A JEALOUS WOMAN. By Percy White. 6s. (Nisbet.)

What strikes us most about Mr. White's work is its amazing cleverness. Cynical, sombre, and depressing, it attracts while it repels. This sounds paradoxical, but then the whole book is one brilliant paradox. The moral of the story is that things might be much worse than they are—not a very optimistic view, it is true, but perhaps the most optimistic that can be taken of the section of society Mr. White depicts. "The Journal of a Jealous Woman" is a brilliant and repellent satire upon "smart" society. The happy ending is a concession to a vanishing convention, and we are old-fashioned enough to be grateful for it. Exceedingly amusing, and not a little spiteful, is the story of the floating of "'The Drum,' a little journalistic invention, so innocently silly that no self-respecting idiot of either sex can afford to do it without it." "The Drum" is a huge success, and develops into a halfpenny daily paper. Perhaps some readers may be tempted to give it another and more notorious title. In fact, about the whole book there is the flavour of the personal paragraph. It is not a *roman a clef*, but there are many echoes in it of recent events. Never dull, and admirably brief, the story is characteristic of the author of "The West End," which is perhaps the best—and the worst—which can be said for it.

THE MAN TRAP. By Sir William Magnay, Bart. 6s. (Smith, Elder.)

In these days when everybody is trying to be novel and startling, it is quite refreshing to come across a melodrama drawn on conventional lines with a happy ending and a villain of the deepest dye. One wearies of novels where the villain plays the part of the hero too. It is pleasant to meet once again a real villain, the bold bad man we knew of yore. Only this villain, though indubitably bad, was not in the least bold. On the contrary he was a worm, and the wonder was nobody kicked him. But then he was the heroine's father, and she was mysterious and beautiful, all that a good heroine ought to be. Still we are sorry that the author could not deal out condign punishment to the villain. The plot is ingenious, though a trifle obscure at first; and what with the nefarious father, and the no less nefarious aristocrat, there is no lack of excitement. "The Man Trap" is well written, with sprightly dialogue and abundance of incident. We commend it to all who like a healthy old-fashioned story of murder and mystery.

THE MONK WINS. By E. H. Cooper. 6s. (Duckworth.)

Sporting tales are apt to be much of a muchness, and Mr. Cooper is to be congratulated on having discovered a plot at least in part new. Certainly the idea of an heiress compelled by her father's will to keep racehorses seems quite original. She enters into the spirit of the bequest, and complications follow, which we must not reveal. Anyhow, in the end "The Monk" wins, and we hope the heroine did not find him dull afterwards. Mr. Cooper knows the turf well, otherwise we should have suspected him of exaggerating the dark side of racing. As it is, he has managed to satisfy two classes of readers, the gamblers and the anti-gamblers. The one will be edified, and the other entertained. Treated as a novel and not as a tract, "The Monk Wins" is a clever story told with plenty of vigour and dash.

JOHN CHARITY. By H. A. Vachell. 6s. (John Murray.)

Mr. Vachell has contrived to flood his pages with the magic sunshine of Alta California. His is a charming picture of a charming land, a land of love making and swordplay, of fair women and gallant men. It is marred somewhat, to our thinking, by the needlessly tragic end. Mr. Vachell consoles his hero, and defends himself by the reflection that Magdalena was too fairylike for this imperfect world. Strictly speaking this may be true, but such horrible practicality is out of place in a romance. Apart from this the story is as good as it can be; and if the end is tragic, it is most effectively contrived. Mr. Vachell writes in vivid and picturesque fashion, with artistic economy of phrase. He knows the country and the people, and he paints them with loving sympathy. Perhaps in reality the land was less Arcadian; the women not all so fair, nor the men such daring horsemen. It may be so, but that is no fault of Mr. Vachell's.

THE LUCK OF A LOWLAND LADDIE. By May Crommelin. 6s. (Long)

The seventh son of a seventh son is never as other men are; at least, so thinks Miss Crommelin, and so think many others. The touch of mysticism about the book redeems it from the commonplace, in spite of such hackneyed mechanism as the Scotch marriage. The meeting of the little child with the miserly old woman, dying and childless, is most touchingly and delicately worked out. The later part of the book is not so good. It is overloaded with incidents, sometimes rather unnecessary. The character drawing is a little uneven, and Miss Crommelin's touch is not always of the surest. The girl's father is an instance of this. The brutal boor of the first part of the book was altogether too stupid for the studied sarcasm put in his mouth in the later chapters, But the incident mentioned above, and the finding of the will by the boy while in a kind of trance, are alike admirable. Miss Crommelin at her best is very good indeed; at her worst at least up to the average.

IN THE PALACE OF THE KING. By F. Marion Crawford. 6s. (Macmillan.)

Mr. Crawford has deserted Italy to give us "a love story of old Madrid." The scene is the Moorish palace, the hero the hapless Don John of Austria, and the villain Philip the Second. There are excellent materials for romance, which Mr. Crawford uses most artistically. The plot is novel, and the introduction of the blind girl is most effective. The whole story is compressed into less than twenty-four hours, so that character is everywhere subordinated to action. The result is an occasional jerkiness, and a feeling that the night must have been marvellously long. Still, the story is so ingeniously constructed that we can overlook even the improbability of the hero being so readily left for dead. The scene where the heroine falsely confesses her shame to save her father's life is highly dramatic. Indeed, "In the Palace of the King" should be really telling if put upon the stage. We have had enough and to spare of the "sword and cloak" romances, but this is altogether above the ordinary level. Mr. Crawford writes in the admirable style we have learned to look for in his work, and with a historical knowledge which enhances the value of the story without ever making it tedious.

THE LUCK OF PRIVATE FOSTER. By A. St. John Adcock. 6s. (Hodder and Stoughton.)

It is an acknowledged fact that placed in a new environment, many men and women have been known to reveal a new self-reliance, or force, unguessed before. Certain it is that in this volume, a new departure, the author (whose tales of poor folk we have often read with appreciation) displays a vigour, a certainty of touch, a virility and self-reliance more marked than we ever remember to have noticed in his work before. "The Luck of Private Foster" is an excellent story excellently told. It is of course a war story, but it is more than that. It is something of a character study, it is a good piece of word painting In reading the first four chapters we feel a pleasing sense of space; the writer has taken his time, he is cool and unhurried, though there is no lack of warmth and force in his young love and his misfortunes. With the fourth chapter the real action of the tale begins, and we do not hesitate to say that it is one of the best, most vivid pieces of war fiction we have met with during this particular fertile year. The soldiers are soldiers; the battles are the real events, and—we say it in all seriousness—some of the descriptive passages, telling of shot, shell, and bayonet, of dust of march, and sound of battle, recall involuntarily some of Kinglake's memorable words, enjoyably and not with a sense of contrast. Added to

this the soldier talk is good and natural, and the Boers are treated with an impartiality which is more convincing than incessant abuse.

MORRISON'S MACHINE. By J. S Fletcher. 6s. (Hutchinson.)

In this novel Mr. Fletcher has to a great extent deserted his former style. "Morrison's Machine" cannot be called a story of country life; it is the story of a working mechanic, Richard Morrison, a shy, eccentric man, who, after an upgrowing devoted to thought and experiment, and two years of concentration, invents a machine which shall revolutionise trade; and forthwith confides his secret to his master, Mr. Wridsdale, the comparatively prosperous machine-maker, by whom he is allowed time and room, materials and help, to carry out his ideas. From the point at which Morrison begins his actual labour of producing the machine — his labour of love—to that at which the machine is finished, the narrative is genuinely dramatic; this is the strongest part of the book, the man's absorption is vivid, his eagerness is real to us. The temptation, the cloud of sorrow, the suspicion, accusation, and retribution which carry the tale to its end, are thoroughly readable and realisable; and the character of Stumpy Todd, the misshapen night watchman, is sufficient of itself to give a book distinction. A love interest is not lacking, but it is of the sturdy, straight ahead order, which adorns rather than upheaves a story; a pleasant change at times, and in this case eminently appropriate. Mr. Fletcher has again given entertainment and satisfaction.

MR. J. S. FLETCHER.

THE INNER SHRINE. By Mrs. Alfred Sidgwick (Mrs. Andrew Dean). 6s. (Harper.)

As usual, Mrs. Sidgwick has written a good book. She possesses, above the ordinary run of writers, the power to treat a comparatively slight plot in such a manner that it becomes absorbing, engrossing, a thing of paramount interest, till the last line is read; the power, too, to draw, with certain touch, a weak, or a false character, without a hint of cruelty or exaggeration. In this novel the heroine and her rival are entirely loveable women, and the hero is all that could be wished; but for sheer skill the author has, perhaps, succeeded most triumphantly with Mr. and Mrs. Clatworthy. Mr. Clatworthy is the—villain is too strong a word—the annoyance of the story; he is always trying to cut his way swiftly to wealth. "George is a genius," said Mrs. Clatworthy. "He ought to be making thousands; but people are so stupid, they will not use his discoveries." Meanwhile, he is contented to live on his wife's income of five hundred, and dabble in matters which are not always quite cleanly. In addition to genius he had a nasty temper, and a versatility of affection as well as of invention. "George's ideas often change with great rapidity," explained Mrs. Clatworthy when Celia, the younger heroine, wondered that, having come to Germany about hops, the gentleman should turn his attention all to fir-cones. "He says he would rather be a shooting star than a cabbage, or an Anglo-Saxon." The life at Wythdale, at the foot of the fells, and at the Kurhaus, at Schöndorf, is picturesquely impressive; indeed, the whole book gives some pleasant hours of reading, and leaves pleasant thoughts behind it.

DR. NORTH AND HIS FRIENDS. By S. Weir Mitchell. 6s. (Macmillan.)

Those who remember the author's "Characteristics" will like this new book, for the personages of the former reappear with others, and they talk more than ever, talk quite as pleasantly, and their manners have not in the least disimproved. They are all so intelligent and well-read and well-mannered and comfortably circumstanced, that it is a great privilege to be in their company for nearly five hundred pages. True, there is a millionaire bounder brought in by way of contrast, but he makes few inroads into the polite conversation; and there is a girl who has not always known comfort and culture; but she picks up the prevailing accent of refinement very quickly. It ought to be dull—and the personages are rather prim in an intellectual way—but it isn't dull. It is very nice reading.

THE BOOKMAN'S TABLE.

THE WILD KNIGHT, AND OTHER POEMS. By Gilbert Chesterton. 5s. net. (Richards).

Mr. Chesterton makes a winning apology for issuing his verse, bringing them

> "With but the old plea to the sneering schools,
> That on him, too, some secret night in spring,
> Came the old frenzy of a hundred fools.
>
> To make some thing: the old want dark and deep,
> The thirst of men, the hunger of the stars"

Many take up a more confident attitude with less right. His little book is a book with character, breathing the true poetic temperament, and its tone is singularly attractive. We should like to have cut a great deal out—"The Wild Knight," for instance, though we may do it injustice, failing wholly to understand it. But from a large number of the poems we have got unusual pleasure.

> "There is one sin: to call a green leaf grey."

That is the keynote of the book, which in an unaggressive, gentle way joins with Dante's protest against the loathed sin of sullen grieving "in the sweet air." A mixture of blitheness and reverence is the secret of the charm. The joyous religious romanticism is evidently sincere, that utters itself so triumphantly in "The Happy Man," "The Song of the Children," and "The Praise of Dust."

ENGLAND, EGYPT, AND THE SUDAN. By H. D. Traill. 12s. (Constable.)

This is a serious contribution to the history of our relations with Egypt in recent years. No one has treated the subject so comprehensively from the Khedivate of Ismail Pasha up till to-day. Mr. Traill, as a former work of his had already proved, made a profound study of the question, and this, his mature statement of it, is admirable in its lucidity. The subject bristles with controversy, and certain events have made it almost impossible for writers to approach it without bias. Mr. Traill's point of view is probably that of the average Englishman, but the average Englishman holds his opinion on vague grounds, and Mr. Traill provides him with definite facts and reasons. His language towards the opposing attitude is temperate; and even when he is asserting that we have done all things well, and have done so with intention, his plausibility is not misleading. It may be objected that too little space is given to our civilising work in Egypt, but that part of the subject it has been unnecessary to deal with in detail since the publication of Mr. Silva White's "Expansion of Egypt." The appearance of a book like this will arouse again the regret for the loss of such a brilliant publicist as Mr. Traill.

THE MYSTERY OF GODLINESS. By F. B. Money Coutts. 3s. 6d. net. (Lane.)

There is much sterling worth in this uncouth little volume of verse. Music is not in him, but Mr. Coutts has forced a far clearer note, far more coherent expression than in his former "Revelation of St. Love the Divine." In his probing of the mystery of life, he condemns in the most vigorous fashion "saintliness" (in the sense of otherworldliness), priestly intervention, emotionalism, as all tending either to dark misery, or to servitude, or to both. The guides to be trusted are Intellect and Imagination. They at least do not take the soul out of its way, or dim its sight.

> "God visits us by Intellect,
> And speaks to us in Mind alone.
> . . . . . .
> Not in the unimpassioned heart,
> That thinks God's bounty is so base
> That holiness must sit apart
> And watch the wassailers' disgrace.
>
> But where Imagination dwells
> And sings of all things that are true."

There is vigour, strong feeling, sturdy sincerity in the book. Readers will think of it again when they have closed it, and probably re-open it more than once.

THE PICKWICK PAPERS. By Charles Dickens. The Authentic Edition. 5s. (Chapman and Hall.)

From Messrs. Chapman and Hall—the publishers who first approached the young man Charles Dickens with suggestions which resulted in the writing of the very volume now before us; the publishers, too, connected so closely with the novelist's

later life—it is perfectly appropriate that we should receive the Authentic Edition of the immortal works of "the inimitable." To those who first read their Dickens in the original numbers, or who have been long familiar with him in the old red binding with the gilt signature sprawled across the cover, nothing else can ever seem truly Dickensian. But new editions mean new ideas, new attractions, new merits; the Authentic Edition possesses all these things. We cannot all have originals; and the old red volumes were not faultless; therefore all encouragement and praise are due to the publishers of this new venture; the type is admirable, the paper light and good; the illustrations include all the originals by the time-honoured artists, and also the more recent ones from more modern pencils; the binding is tasteful and dignified, and, perhaps, greatest merit of all, the edition will be absolutely complete. It will consist of twenty-one volumes, issued at the rate of two a month. Dickens has been dead thirty years, but we are still eager enough to have him "authentic."

UNE TACHE D'ENCRE. By René Bazin. Compositions d'André Brouillet. 40 fc. (A. Mame & Fils.)

Crowned by the French Academy, its worth quickly recognised by translators, M. René Bazin's appealing story, "Une Tache D'Encre," is, without doubt, deserving of an elegant setting. But neither the author nor his admirers could, we think, have desired a more sumptuous production than the present edition. It is printed on large vellum paper, in clear and excellent type; enclosed in a dainty flowered portfolio with green linen back and ribbons, and contains between sixty and seventy illustrations—many being separate photogravures, one of which, "Jeanne," is coloured by hand—all being the work of André Brouillet, who proves himself a clever interpreter of the author's grace and power. The whole volume is a pleasing specimen of French artistic taste.

AUGUSTA, EMPRESS OF GERMANY. By Clara Tschudi. Translated by E. M. Cope. 7s. 6d. (Sonnenschein.)

This Norwegian life of the Empress Augusta is certainly among the most candid of royal biographies. Not only is the subject of the memoir not idealised; she is even treated with a decided lack of sympathy. Due justice is done to her charitable work, and to her intellectual interests; but the faults of her temperament, her reserve and haughtiness, are almost cruelly insisted on. But if we are not meant to like her the more for reading her life, we are forced to detest cordially her surroundings at the Prussian Court; so that, in the end, we are, as if in spite of the writer, forced into partisanship for the haughty pupil of Goethe living among the military boorishness of the Berlin of her day.

FRANCIS PARKMAN. By C. H. Farnham. (Macmillan.)

Francis Parkman was an interesting personality, a distinguished figure among the last generation of Americans. His work is too little known in this country, but Messrs. Macmillan are going to remedy that, and a new set of readers will have a chance of becoming acquainted with his valuable volumes on the history of old Canada. His "Montcalm and Wolfe," his "Pioneers of France in the New World," his "Jesuits in North America," must certainly receive a welcome in their new form. But as to this biography, words fail us to describe the muddle which the well-intentioned writer has made of it. It is a very labyrinth of verbosity.

MR. BYAM SHAW.

THE CHISWICK SHAKESPEARE. With illustrations by BYAM SHAW. 1s. 6d. a volume net. (George Bell and Sons.)

This edition of Shakespeare, with its attractive exterior and scholarly introductions, is chiefly noticeable for its unique and striking illustrations. Mr. Byam Shaw's work always commands attention; it is manly, original, and full of force. In this decoration of Shakespeare's plays he has undoubtedly found a task with which he is entirely in sympathy, and the result is one which leads us to hope it will be long before he forsakes black and white work.

One of Mr. Byam Shaw's striking illustrations in "The Chiswick Shakespeare."

THE YOUNG AUTHOR'S PAGE.

IMPORTANT NOTICE.

NEW REGULATIONS FOR THE YOUNG AUTHORS' PAGE.

In future all criticisms of MSS. will be posted direct to the authors as soon as possible after receipt. Two coupons cut from current numbers of "The Bookman" (see below), together with a stamped addressed envelope must be enclosed with each MS.

All communications must be addressed to the Editor of the Young Authors' Page, "Bookman" Office, 27, Paternoster Row, London.

Terms for fuller opinions on MSS. may be had on application. Every endeavour will be made to return MSS., but should writers desire their MSS. returned, they must send stamped addressed envelopes or wrappers. When this rule is complied with we shall make every endeavour to return the MSS. But we undertake no responsibility whatever for their custody or safe return, and writers are earnestly requested to keep copies.

COUPON.

YOUNG AUTHORS' PAGE.

DECEMBER, 1900.

MORE ILLUSTRATED CHRISTMAS BOOKS.

A Frog He Would A-Wooing Go; Who Killed Cock Robin? Illus. by J. A. Shepherd, 1/- each .....Richards
[*Two old favourites in an attractive new dress.*]

A Life on the Ocean Wave; The Farmer's Friends; The Iron Horse; Baby's Picture Book; 1/- each .....Nelson
[*Admirable toy-books, brilliant and cheerful enough to form a nursery rainbow.*]

Animals at Home; The A B C of Fairy Tales; 1/- and 2/- each Warne
[*Two splendid toy-books; one all about animals, the other an alphabet of the chief characters in Fairyland. They may be had mounted on linen.*]

ATKINSON, BLANCHE.—Tom Leslie's Secret, 1/- .....S. S. Union
[*Tom Leslie had a secret, a fright, and a lesson; and not till all were over did he have anything like a pleasant time. The book holds a moral.*]

From "Wyemarke and the Mountain Fairies." (Duckworth and Co.)

Author of "The Laddie."—Tom's Boy..... Chambers
[*Tom's Boy is a delight. "He makes a July day short as December." But it is with Tom himself we have most concern—Tom, who has married a music-hall singer and shocked his parents. The story gives a twist about half way through, and ends as we do not expect it to end.*]

AVERY, HAROLD.—Heads or Tails, illus., 5/- .....Nelson
[*Tells of school-boy doings, tricks, and troubles; of a boy friendship which stood the test of time, and of the serious importance which may lie between heads and tails.*]

BARR, AMELIA E.—Trinity Bells, illus., 6/- .....Unwin
[*A charming tale of old New York. It has all the air of a true story, and will make a most desirable Christmas gift for girls, and a pretty setting for an opera.*]

BEST, GEORGE A.—The Home of Santa Claus. Illustrated from Photographs by Arthur Ullyett, 6/- .....Unwin
[*Leslie Gordon really went to Father Christmas's home, saw Toyland through and through, and was photographed scores of times while there—so there can be no deception. An excellent book for a present from Santa Claus.*]

BRERETON, Capt. F. S., R.A.M.C.—In the King's Service. Illustrated by Stanley L. Wood, 5- .....Blackie
[*Dick Granville is the son of a Royalist, who, driven from home, takes refuge in Ireland. When the Parliamentary army crosses to Ireland, Dick and his cousin join a body of Royalist horse, and take part in the defence of Drogheda. There are thrilling adventures and narrow escapes, and even Cromwell himself is fairly harassed.*]

BROWNE, FRANCES.—Granny's Wonderful Chair. Illustrated by Marie Seymour Lucas, 3/6.....Griffith, Farran
[*This fascinating old fairy friend, who first appeared in 1856, and has come and gone at intervals since, is well worthy of this pretty dress. To many she will be quite a new friend, but everyone will give her a hearty welcome.*]

BROWN, JOHN, M.D., LL.D.—Horæ Subsecivæ, 3 vols., 6/- net Adam and Charles Black
[*This is a particularly delightful edition of Dr. Brown's always delightful writings. The paper has the capabilities of India papers, and is bright and wonderfully opaque, the type is large and clear, the binding is attractive and flexible; one of the light volumes could be easily slipped into a coat pocket; and the wide range of thought contained in these three slim books is already too well known to need comment when thus noticing the charms of a new edition. The excellent portrait, which forms a frontispiece to the first volume, and reproduced by us on p. 95, has been engraved by M. Amand Durand from a sketch by Mr. George Reid, R.S.A.*]

BURGESS, GELETT.—Goops, and How to be Them 6/- ..... Methuen
[*This is a "manual of manners for polite infants," so its author tells us. What we know for ourselves is that it is an extremely clever and humorous book, and that it contains ninety weird illustrations.*]

BURGESS, GELETT.—The Lively City O'Ligg, illus. 6/- ..... Methuen
[*Modern fairy tales for city children. Trains and bicycles, lamps, bridges and such things take the places of knights and princesses, and prove quite as exciting. The pictures are very quaint.*]

CARDELLA, G.—The Adventures of Tod, With and Without Betty, illustrated, 2/6 ..... Swan Sonnenschein
[*Tod wanted to be a man and have adventures, and when he did have one, Betty became envious and wanted some also. After a while they started together on a pilgrimage, and had a splendid time. There is no doubt that Tod and Betty are real people, that can easily be seen from the pictures.*]

Children's Treasury, The 1/- .....Nelson
[*A treasury well worth pillaging.*]

COOPER, EDWARD H.—"Wyemarke" and the Mountain Fairies. Illustrated by "Wyemarke" and G. P. Jacomb-Hood, 3/6 net .....Duckworth
[*All who made friends with "Wyemarke and the Sea Fairies" last Christmas will give a hearty welcome to this new book, all about her doings and her friends among the mountains. And as "Wyemarke" complains a little of some few mistakes which crept into last year's volume—about shocking things, such as holes in her stockings, which were not there, and in the pictures, too, which were not quite correct—she decided to write the book herself this year, and draw most of the pictures. Every one must admit she has made a success of it.*

COWHAM HILDA.—Fiddlesticks, 3/6..Pearson
[*Stands in the front rank of picture-books. Seven old favourites are here, so thoroughly redecorated that we scarcely recognised them.*]

COWPER, WILLIAM.—The Diverting History of John Gilpin. Illustrated by A. S Forrest .....Dean
[*A real picture-book, reminiscent of Caldicott.*]

Darton's Leading Strings, 1/6 ....Wells Gardner
[*A handsome volume, crammed with good things.*]

Days Out-of-Doors, written and arranged by the Author of "Little Folks' Land." Tea-Table Stories, by M. Westrup and G. E. M. Vaughan, 1/- each .....S. S. Union
[*Two attractive volumes of pictures stories, and verses, providing almost endless entertainment for children.*]

Don Quixote of the Mancha. Retold by Judge Parry. Illustrated by Walter Crane, 6/-.....Blackie
[*We have known for some time how Judge Parry can retell a story, and how Walter Crane can illustrate. By putting their heads together they have made an entire success of this book. The abridgement is simple and direct, yet retains the charm of the original. The pictures are tasteful, and altogether appropriate.*]

Droll Doings. Illustrations by Harry B. Neilson, verses by The Cockiolly Bird, 6/- .....Blackie
[*Mr. Neilson at a high level, and the Cockiolly Bird in a sympathetic mood. The result is delightful.*]

EADY, K. M.—Adventurers All, illustrated, 2 6 ... .Nelson
["*I wouldn't like to say what ain't absolutely true,*" *said Amos Livingston;* "*but I don't think I ever sailed in a worse old washing-basket than this 'ere 'Annabel Lee,' and I've sampled a good few.*"

DR. JOHN BROWN.

From "Horæ Subsecivæ." (Adam and Charles Black.)

So the book begins. But in the last chapter the skipper smiled; so things were not so bad as they might have been. The tale, strictly speaking, is of the Philippine Islands during the war.]

ELRINGTON, H.—The Auventures of Roly. Illustrated by G. Demain Hammond, 2/- ..... Blackie

[*Roly has been spoilt by his mother, and when she recognises this fact he runs away. He gets as far as Ireland, where he has relations, but to his surprise and disgust, he finds them most unromantically poor. There is no drawing back, however, and poverty and privation knock the nonsense out of Roly. He becomes quite brave and lovable.*]

EVERETT-GREEN, E.—After Worcester, illustrated. 5/- ..... Nelson

[*An excellent tale of the period of Charles II. Most of the incidents are historically correct, and many of the characters are real persons of that time. The glamour of romance lies on every page.*]

FARMILOE, EDITH.—Chapel Street Children, illustrated, 5/- Richards

[*A collection of stories worth reading, simple, and just right for children. The pictures are a real treat, recalling Mr. Phil May at his best.*]

FARROW, G. E.—The Mandarin's Kite. Illustrated by Alan Wright, 3/6 ..... Skeffington

[*In China it is the grown-ups who fly kites, and the children who look on. But it is quite possible for the children to go up with the kite and land on a star, for Little Tsu-foo and another boy did it. The mandarins couldn't manage that. Adventures on a star are enthralling, and quite uncommon.*]

FENN, G. MANVILLE.—Charge! Illustrated by W. H. C. Groome, 5/- Chambers

[*The author of "Charge!" has already given us dashing stories, named respectively "Fix Bayonets" and "Draw Swords." We are confident that he could, "an' he chose," give us stirring romances, such as "'Tention" or "Stand at Ease." Meanwhile we are patient and thoroughly happy over "Charge!" which is excitement made excitable.*]

FOSTER, CATHERINE and FLORENCE.—"The Goblin," 6/- Wells Gardner

[*Three children, three boys, three men; the same trio, growing and grown, these are the main characters in this absorbing novel. The Goblin, Carrots, and Willie, in childhood, boyhood, manhood, move through the pages and live their life-stories for us. The book possesses the nameless charm which, independent of startling incident or sensational plot, leaves the reader with the feeling, as he closes it, that he has just said "Good-bye" to real persons—and, what is more, to friends. There is much that is amusing in these pages, much that is distinctly good.*]

GOLSCHMANN, LEON.—Boy Crusoes, illustrated by J. Finnemore, R.I., 3/6 ..... Blackie

[*This story of the Siberian forest is adapted from the Russian. It is the story of two Russian boys who run away in search of adventure, and get rather more than they bargained for. They make an attempt to return home, but lose their way, and for two years have to live a Crusoe life as best they can till rescue comes.*]

Good Words, 1900, 7/6 ..... Isbister

[*Thoroughly bears out its title. John Buchan's striking serial, "The Half-Hearted," runs through the volume.*]

GORST, HAROLD E.—Farthest South, 2/6 ..... Greening

[*A lively and very amusing tale of a wonderful discovery made by the wise Antarctic expedition.*]

Gunpowder Treason and Plot, by Harold Avery, Fred Whishaw, and R. Townshend, illustrated, 2/- ..... Nelson

[*A capital collection of racy stories for boys under fourteen. "Lost in the Soudan," which is excellent, will probably be a favourite with the donors; but the recipients will, we think, find it very hard to award the palm.*]

HACK, JULIA.—The Crew of "The Jolly Sandboy," 1/- Wells Gardner

[*On a very hot day, when the very fishes were gasping, "The Jolly Sandboy" floated out to sea with an unusual crew—a small boy, a small girl, and, smallest of all, a dog. There was no make-believe about it, but there were plenty of adventures, before the lost crew was found in Holland, and taken home in triumph.*]

HAVERFIELD, E. L.—Rhoda, 2/6 ..... Nelson

[*Sudden loss of money drives five sisters out into the world to earn some, and Rhoda is the eldest of the quintet. They are very proud, very foolish, very lovable. Events are very kind to the poor little heroines, after a sufficiently severe test has been made of their endurance, and Rhoda herself is a bride-elect in the last chapter.*]

HAYENS, HERBERT.—The Red, White, and Green, with illustrations, 5/- ..... Nelson

[*A thick, handsome book of fighting and courage. It deals with the insurrection in 1848, before the union of Austria and Hungary. Inside incident follows on incident; outside is one of the most attractive covers of the season.*]

HAYENS, HERBERT.—Ye Mariners of England, illus., 6/- ..... Nelson

[*A sea book, as may be guessed from the title; but no amount of guessing would bring any idea of the amount of interesting events and real information contained in it. No boy who is in the Navy, or wants to be there, should cease agitating till he is the possessor of this book.*]

HORNE, ANDREW.—The Story of a School Conspiracy. Illustrated by A. Monro, 3/6 ..... Chambers

[*This is more than a mere school story; there are desperate situations in it, and the end is almost tragic. All schoolboys will appreciate these enlivening incidents in schoolboy life. They might happen to anybody.*]

IRVINE, R. F.—Bubbles, His Book. Illustrated by D. H. Souter, 3/6 Unwin

[*A pretty tale which might never have been told had not Lulu been given a long white clay pipe and a broken tea-cup. How she went*

"My help cometh from the Lord."

From "Brownie." By Amy le Feuvre, Author of "Probable Sons," etc. (Hodder and Stoughton.)

to the Island of Palms and met Bubbles, and what happened after, must be read in "Bubbles, His Book."]

JENKS, TUDOR.—Imaginotions. 3/6 net.....Unwin

[*An amusing collection of "truthless tales," dealing with science, marvels, and other matters from quite a new point of view. The illustrations are skilful and very humorous.*]

JOHNSTON, WILLIAM.—One of Buller's Horse, 3/6 .....Nelson

[*A fine tale of the Zulu campaign. The defence of Rorke's Drift alone, as told here, is worth double the money. A splendid book for boys.*]

"They were interrupted by the entrance of Sir William Stanley."
From "The Princess's Story Book." (Archibald Constable and Co.)

Jungle School, The. Written by S. H. Hamer. Illustrated by Harry B. Neilson. 1/6 .....Cassell

[*Tells of the adventures of an escaped ape, who tries to introduce civilisation into the Jungle. Humorously told and cleverly illustrated.*]

KINGSLEY, CHARLES.—Westward Ho! 2/- .....S. S. Union

[*Always a welcome present. An attractive edition.*]

LAYARD, ARTHUR.—Mary's Menagerie, 2/6 .....Hurst and Blackett

[*There are horrific animals in Mary's Menagerie, and they perform reckless and inconsiderate feats. In a Christmas book they are very good companions; but Mary's parents will be wise in dispersing her collection early in the New Year.*]

LE FEUVRE, AMY.—Brownie. With Illustrations by W. H. C. Groome ..... Hodder and Stoughton

[*The clever authoress of "Probable Sons" will increase her admirers by this beautiful story. Brownie, and her mother, and her little brother go to live in a small thatched cottage, where they find that life may be just as full of interest and opportunity as in a larger, busier sphere. Amongst other things, the children find an angel in the wood, who proves to be a flesh and blood angel with a marvellous voice, and whose life becomes pleasantly merged in their own. With a setting of incident, charming home-life, and amusing dialogue, lessons are taught, both homely and exalted, which make this volume a good successor to Miss Le Feuvre's other well-known stories.*]

LEGH, M. H. CORNWALL.—At the Foot of the Rainbow, illustrated, 2/- .....Wells Gardner

[*The story of the boy Piers, dreaming son of a dreaming father, who started to walk to the foot of the rainbow to find a pot of gold. But Piers could work, and help, and defend, as well as dream, as this volume of his adventures shows, and we learn that it is really possible to find a pot of gold at the foot of a rainbow, for Piers did it.*]

LESLIE, EMMA.—Arthur's Inheritance. Illustrated by Paul Hardy, 2/- Blackie

[*Arthur Murray, the only son of a spendthrift father, has to fight his own battles in the world. He is a fine hero, and fights well, and his experiences are as bracing to the reader as a trip to Scotland.*]

Little Boy Blue, Illustrated by M. D. Ayoub; Bow-Wow Picture Book; Pick-a-Back; A Stands for Ass ..Dean & Co.

[*Mr. Dean, that most worthy caterer for infants, here gives us four more gorgeous toy-books. They will throw a glow over the gloomiest of nurseries.*]

Little Folks Annual, 1900, 3/6 and 5/- .....Cassell

[*After all, "Little Folks" is hard to beat. Every year it comes to us a little better than the year before, though every year we have said that that would be impossible.*]

LUCAS, E. V. and E.—What Shall We Do Now? 6/- .....Richards

[*This is a book which should on no account be neglected at this Christmas season. It is a book of suggestions for children's games and employment, and should save many a parent from nervous prostration or a temper frayed at the edges. No book of the season has pleased us better, or seems to fill a greater want.*]

MARCHANT, BESSIE.—Held at Ransom, 2/6 .....Blackie

[*The heroine's father is abducted by freebooters, and she, with her little brother and sister, is left to carry on the work of their farm unaided. Later, in a snake-haunted ravine, she finds a valuable diamond and ransoms her father. A stirring, graphically written story.*]

MAYER, HENRY.—A Trip to Toyland... ....Richards

[*Tells of the wonderful and exciting adventures of the Dumpy Babe, who travelled away one night to places he had only heard of before, and met celebrated persons, and saw real Christmas trees growing—candles and all. The pictures alone show how wonderful it was. We ourselves were amazed.*]

MEADE, MRS. L. T.—Miss Nonentity. Illustrated by W. Rainey, 5/- Chambers

[*Mrs. Meade, in her happiest vein, here gives us a story of school-girl pluck, and ends it "quite in the good old style."*]

MEADE, L. T.—Seven Maids. Illustrated by Percy Tarrent, 6/- Chambers

[*It seems eminently proper that the volume containing the history of seven maids should be a portly one; it certainly is, and attractive as well. One of the maids tells the tale—how her rectory home, because means were narrow, was invaded by a bevy of companions, who paid for the privilege; how things become tragic, dramatic even, anything but what a rectory environment should be. But matters come to a head at last, and we see that confession is good for the soul. A roomy, thoroughly natural tale of girl life.*]

MEREDITH, FLETCHER.—Every Inch a Briton. Illustrated by Sydney Cowell, 3/6.....Blackie

[*A school story, told by an ordinary school-boy, full of life and mischief, but true and wholesome in tone, and teaching courage, straightforwardness, and endurance.*]

MOLESWORTH, MRS.—The House that Grew, 4/6 .....Macmillan

[*As usual, Mrs. Molesworth's story is charming. Through loss of money the old house had to be let; it was the new house that grew—a tent sprang up on one side, a wheeled boudoir on another—and the history of the growth makes a delightful tale.*]

MOLESWORTH, MRS.—The Three Witches. Illustrated by Lewis Baumer. 3/6 .....Chambers

[*Jasper and Hebe stayed at Oldenwells, that their invalid sister might drink the waters, and there they saw three witches, one old and poor, one old and rich, and one young and pretty. Jasper and Hebe hoped that these witches might bring about wonderful changes; and so they did, in a manner no one could have counted upon. The story is extremely pretty.*]

Mother Goose Cooked, by John H. Myrtle and Reginald Rigby, 2/6 Lane

[*In this volume the nursery rhymes seem to have gone mad. Nursery rhymes are always delightful. They are more delightful when mad.*]

Musical Nursery Rhymes, Music by R. M. Harvey; Struwelpeter of To-day .....Dean and Son

[*Special attention should be paid to these two toy-books. They belong to what Mr. Dean calls his Panorama series; that is to say, they unfold page after page till the whole book, brilliant with pictures and mounted on stiff boards, stretches out before the holders. An ingenious contrivance, and excellent for singing or reading from.*]

NISBET, HUME.—Hunting for Gold. Illustrated by Hal Hurst. 3/6 Warne

[*An exciting tale of adventures in Klondyke. There was much to go*

"For long she must walk lame."
From "The Wind-fairies." (Seeley and Co.)

through in this hunt for gold, and there was no doubt about the "roughing it"; but the hero finds himself alive and cheerful at the end, with unlimited funds, and plenty of spirit left for further adventures, if it were possible to discover them.]

NISBET, HUME.—Kings of the Sea. Illustrated by J. B. Greene, 3/6 Warne

[*Pirates, rovers, galleons, battles, treasures, and open-hearted, blunt,*

honest heroes decorate this story of the Spanish main; but, more than this, there is one very prominent figure, Val Worley, and what happens in his case is a chief point in the tale.]

Oh! My Darling Clementine. Words and Music by Percy Montrose; illustrations by John Hassall, 1/- ..... Sands

[*A spirited presentment of this spirited song. Under Mr. Hassall's pencil Clementine lives again in these pages, and dies with renewed grace and effect.*]

Our Darling's First Book, 1/- ..... Blackie

[*Contains pictures in scarlet and green and blue, and easy lessons for little people.*]

PETTAFOR, CHARLES.—The Rabbit Book, 1/6 ..... Elkin Mathews

[*This book is full of rabbits—rabbits at work or mischief on every page. Children will find this new world something like "Bunnie's Skating," "nothing but bliss."*]

POLLARD, ELIZA F.—My Lady Marcia, 5/- ..... Nelson

[*The French Revolution, with all its hopes and despairs, its examples of courage and its tragedies, forms the setting of this story. Paris, charming, sinful, beautiful, insolent, is pictured here by a firm hand, and the book is unusually touching and impressive.*]

PRAEGER, S. ROSAMOND.—The Child's Picture Grammar. 3/6 ..... Allen

[*A properly ridiculous volume. As a picture-book it inspires a titter from start to finish; as a grammar, it should prove invaluable.*]

PRAEGER, S. ROSAMOND.—The Tale of the Little Twin Dragons, 6/- .... Macmillan

[*A very superior picture-book. The twins, Dragonet and Dragonetta, bring a new joy into life, and prove themselves chivalrous aiders of the oppressed. Their appearance, too, inspires every confidence.*]

PUSS IN BOOTS, 1/- ..... Murray

[*An old, well-tried friend, unchanged and very welcome.*]

"Q."—Dead Man's Rock. Illustrated by H. Piffard, 3/6 Cassell

[*A new illustrated edition of Q.'s famous romance.*]

RUSSELL, FOX. — The Boer's Blunder, 6/-. Wells Gardner

[*Mr. Fox Russell knows Boers, and he knows Britons; and it is, of course, a platitude to say there are good and bad among both. There is one Boer in this book who would take a lot of forgiving; near the end, however, he finds himself sitting on the veldt with a lump over his right eye and a broken front tooth, and "for the first time in his life he began to feel respect for an Englishman." It is a capital story.*]

SENIOR, BERTIE.—Paid In Gold. Illustrated by Frank Feller, 5/- ..... Griffith, Farran

[*Few boys can boast such an adventurous life as Antholin de Sabra could. People seemed to make quite a business of luring him away, firing on him, shutting him up, and so on. The very account of it keeps one's heart in one's mouth. Antholin kept his, however, in its correct place, and came through his troubles with a flourish.*]

SOME OF MESSRS. CHAMBERS' POPULAR CHRISTMAS BOOKS.

SMITH, H. OFFICER, and LUCAS, E. V.—A Cat Book, 1/6. Richards

[*Another of the delightful dumpy books, all about cats, their virtues and vices; with illustrations to every page.*]

STABLES, Dr. GORDON, R.N.—In Far Bolivia, 3/6 ..... Blackie

[*There is a fine plot in this story, well worked out and thrilling; it breaks new ground, too. A rescue party goes in search of the heroine, who has been abducted by savages, and it very nearly needs a rescue party for itself. There are breathless moments in far Bolivia.*]

STABLES, GORDON, M.D., C.M.—Travels by the Fireside. Illustrated by Gordon Browne. 3/6 ..... Warne

[*This is not necessarily a boy's book. Everyone who cares for reasonable adventures in real places, among real peoples, ought to be able to enjoy it. The illustrations, too, deserve more than a word of praise.*]

Stories of Joseph, Moses, Samson, and David. Retold by the Rev. Theodore Johnson. Illustrated by Ayoub and Gunston, and F. M. Barton ..... Dean and Co.

[*A large, handsome gift-book, suitable for Sunday reading in the nursery.*]

Story-Book Time, 2/6 ..... Blackie

[*A grand, great volume, with "here a picture and there a rhyme." We can well understand*

"*Story-book time, when shadows fall,*
That is the happiest time of all."

Sunday Magazine, 1900, The, 7/6 ..... Isbister

[*A treasure-house of wholesome and religious reading and attractive illustrations.*]

Ten Little Boer Boys, by "Norman" and A. S. Forrest ..... Dean

[*An entertaining variation of "Ten Little Nigger Boys," with touching pictures illustrating the gradual disappearance of the parties concerned.*]

The Princess's Story Book, Edited, with an Introduction, by George Laurence Gomme, F.S.A. With Illustrations by Helen Stratton.

[*Real Kings and Queens are to be found in this story-book. It is Mr. Gomme's fourth and last volume of tales collected from true romances. These illustrate vividly scenes from each reign—from the Conquest to the present time—and are from such standard writers as Scott, Lytton, Froissart, Ainsworth, and many others. The illustrations well portray the various periods dealt with.*]

TIDDEMAN, L. E.—Celia's Conquest ..... Chambers

[*Celia was a spirited child, who spoke her opinions sharply; at one time she wished her father had been a pork-butcher instead of an artist; so one may see that her tastes were decided. She had two brothers and a sister, all with Shakespearian names, and they all fall on evil times. But Celia made a conquest, and the whole Shakespearian quartette profited thereby. The secret of the conquest must be found in the book.*]

Tommy and Johnny. Illustrated by A. S. Forrest, Richard Simkin, and C. L. Pott ..... Dean & Son

[*In this fine great volume we see and read a lot about soldiers and their doings, and meet again our old friend John Gilpin. The pages are untearable, too, which, with soldiers in the book, is a necessary precaution.*]

Tremendous Twins, The, by Mr. and Mrs. Ernest Ames .... Richards

[*This is an account in lively verse, with equally lively illustrations, of the manner in which the Boers were beaten entirely. One of the most diverting books of the season, and so satisfactory.*]

TYNAN, KATHERINE.—Three Fair Maids. Illustrated by G. Demain Hammond, R.I., 6/- ..... Blackie

[*A story of Irish country life. The three fair maids are daughters of an impoverished Irish lady, whose husband was disinherited for marrying against his uncle's wish. The girls feel that they must*

increase the income in some way, and decide to take "paying guests." Through these "paying guests" they meet their fates, become reconciled to the unforgiving uncle, and all goes merrily as a marriage bell.]

UPTON, BERTHA and FLORENCE K.—The Golliwogg's Polar Adventures, 6/- ..... Longmans

[*The Golliwogg is an old friend, and his placid beauty is well known to us; but we never saw him very cold before, and his Polar adventures reveal new beauties. All must admit that a bracing climate suits his complexion, and that of his companions. In the Polar regions they look even more robust than the natives.*]

Venture and Valour, by G. A. Henty, A. Conan Doyle, F. T. Bullen, etc., etc., illustrated. 5/- ..... Chambers

[*Venture, valour, variety, vicissitude, victory; all the good "V's" are contained in this book, particularly valour and victory.*]

VERNE, JULES.—The Will of an Eccentric, illustrated Sampson Low

[*William J. Hyperbone belonged to an Eccentric Club, and his will was the greatest eccentricity of his life. His large fortune was literally to be dependent on a game of "goose" with American States to fill the sixty-three divisions. How the game was played no one could tell better than Jules Verne.*]

WHISHAW, FRED.—The Three Scouts, illustrated by George Soper Griffith. Farran

[*A lively tale of the Boer war, taking us through some of the desperate situations still so fresh in our memory. Perhaps the author may, some day, be induced to give us a sequel.*]

Wonder Stories from Herodotus. Retold by G. H. Boder and W. Barrington D'Almeda. Illustrated by H. Granville Fell. 7/6 ..... Harper

[*The title of this volume proclaims its nature. There are half a dozen stories—Arion and the Dolphin, The Story of Cræsus, The Conspiracy of the Magi, and others. It is a very handsome book, with clever designs in colours.*]

THE NEW BOOKS OF THE MONTH.

OCTOBER 15TH TO DECEMBER 15TH, 1900.

THEOLOGY AND PHILOSOPHY.

Ascension of Isaiah, The, edited by R. H. Charles, D.D., 7/6 net A. and C. Black

BEEBY, C. E., B.D.—Doctrine and Principles, 4/6 Williams and Norgate

[*In these popular lectures on primary questions, Mr. Beeby deals with divergent yet kindred questions touching our faith and religious opinions. In a clever introductory chapter he writes of the religious outlook, and then passes on to matters of deep and vital interest—Agnostic Philosophy and Christian Faith; the Athanasian Creed; Sin, interpreted in the light of Evolution; the Gospel-literature and the Resurrection; and many others. While scholarly in tone, the book is admirably simple in expression.*]

DAVIDSON, Rev. J. P. F., M.A.—Letters of Spiritual Counsel, 6/- Wells Gardner

[*The publication of these wise and comforting letters is due to many requests from friends, and to a hope that others will find help and consolation suitable to their own needs. An admirable Memoir written by Arthur F. Davidson, M.A., precedes the "Letters," and gives insight to the nature of the man who gave so much of his strength for others.*]

DON ANDRES DE SALAS G. GILAVERT, Rev., D.D.—The Influence of Catholicism on the Sciences and on the Arts. Translated by Mariana Monteiro, 6/- ..... Sands

[*An able protest and defence. Catholicism, it is urged, unfolds, instead of repressing, intelligence and genius.*]

FARRAR, F. W., D.D., F.R.S.—The Life of Christian Service. Selected and Arranged by J. H. Burn, B.D., 5/- Elliot Stock

[*Extracts from the Dean of Canterbury's works. The teaching is high in aim, devotional, and thoroughly adapted to the needs of busy persons, who need direct guidance, and intelligent help.*]

GRANGER, FRANK.—The Soul of a Christian, 6/- ..... Methuen

HOPKINS, ARCHIBALD.—The Apostles' Creed, 5/- ..... Putnam

[*A decided questioning of received opinions. The author maintains that should he contribute ever so little towards clearing the ground of all creeds, he would be furthering, not hindering, the only religion which circumstances are likely to make acceptable in the future. An honest, serious opinion, deserving tolerance as such.*]

LAIDLAW, Rev. JOHN, M.A., D.D.—Robert Bruce's Sermons on the Sacrament, 6/- ..... Oliphant, Anderson

MILLER, J. R., D.D.—The Golden Gate of Prayer, 3/6 Hodder and Stoughton

[*Another of Dr. Miller's suggestive and impressive writings. In it the Lord's Prayer is earnestly and simply explained, by a series of devotional studies.*]

PULSFORD, JOHN, D.D.—Quiet Hours, 2nd Series, 2/6 ..... Melrose

[*Beginning with the Eternal Foundation, the author writes long and earnestly of the divine realities of life and of religion.*]

RITSCHL, ALBRECHT.—The Christian Doctrine of Justification and Reconciliation. English Translation, edited by H. R. Mackintosh, D.Phil., and A. B. Macaulay, M.A., 14/- T. and T. Clark

RUSSELL, R.—Religion and Life, 2/6 net ..... Longmans

[*This essay is dedicated to "The Just of All Creeds and of None." It is the outcome of long years of work; and seems to contain at least one distinct thought on each of its two hundred and more pages.*]

SIMPSON, P. CARNEGIE, M.A.—The Fact of Christ, 3/6 Hodder and Stoughton

[*A series of lectures, suggestive and full of forcible teaching. "What is the Fact of Christ?" asks the author, and "What is a Christian?" In his lectures he deals with essentials, and simple truths. The volume, excellent in itself, may well be followed by another, treating of matters inspired and suggested by these lessons.*]

SPURGEON, C. H.—Sermons, 7 vols., 1/- each ..... Passmore

[*Each volume contains twelve sermons, grouped under such headings as Backsliding, Repentance, Heaven, Forgiveness, etc., in Mr. Spurgeon's well-known and vigorous style.*]

STUBBS, CHARLES WILLIAM, D.D.—Pro Patria ..... Elliot Stock

[*A striking collection of sermons, which have been preached by the Dean of Ely on special occasions in England and America. The first, which gives its title to the volume, was preached this year on Intercession Day, and holds a cry of thanksgiving as well as of humbleness and prayer. Another sermon is that preached at the Hague in connection with the Peace Congress. There is a dozen, all told; fresh, vivid utterances, pointing the way of duty, of thought, of thankfulness, and unity.*]

THACKERAY, H. ST. JOHN, M.A.—The Relation of St. Paul to Contemporary Jewish Thought, 6/- ..... Macmillan

[*This essay, to which was awarded the Kaye Prize in 1899, treats chiefly and thoughtfully of Pauline Theology where it seems most especially to depend upon contemporary Judaism.*]

TOLSTOY, LEO.—Work While Ye Have The Light, 3d. Free Age Press

[*When Tolstoy speaks there is generally something to be learned from his utterances. In this little book, even if we do not agree with all his theories and statements, we may gain new thoughts, consider hitherto neglected questions, and admire the high nature and fearlessness of the man who writes.*]

WATERS, Rev. ROBERT, A.K.C.L.—What is Truth? 10/6 .... Banks

[*The author strives earnestly to give an answer to his own question. In over twenty thoughtful chapters he deals with the Creation, the Fall, the Redemption, Discipleship, Divine Sovereignty, God's Call to the whole world, and numerous other engrossing points.*]

WATSON, JOHN, D.D.—The Doctrine of Grace, 6/- Hodder and Stoughton

WINTER, GRACE.—Keep to the Right, 1/6 ..... S.S. Union

[*Two-and-twenty short, thoroughly interesting outline addresses for children; helping them in their every-day life always to keep to the straight, honest path.*]

NEW EDITIONS.

BEET, J. AGAR, D.D.—A Commentary on St. Paul's Epistle to the Romans, 7/6 ..... Hodder and Stoughton

[*A ninth edition of this valuable work, carefully reconsidered and rewritten. The author's thoughts, decisions, and discussions, which are broad but firm, are presented after due consideration of the most modern works on the subject, in addition to the older commentaries.*]

BYRDE, Rev. R. A., M.A.—High Aims at School ..... Elliot Stock

[*A new edition of a helpful collection of school sermons. Dr. James, of Rugby, contributes a useful preface.*]

CALLOW, Rev. C.—A History of the Origin and Development of the Creeds ..... Elliot Stock

[*A cheap edition of a book which has already proved itself of real value to students.*]

DEWHURST, E. M.—The King and His Servants ..... Elliot Stock

[*A welcome cheap edition of these simple and appealing Readings.*]

HORE, Rev. A. H., M.A.—History of the Church of England, 5/- Parker

[*A new edition of an able and thorough history.*]

NEWMAN, JOHN HENRY.—The Church of the Fathers, 3/6 net .. Lane

[*A reprint of the original edition of the simply beautiful, yet scholarly work, which, in its author's modest words, was written "to illustrate, as far as they go, the tones and modes of thought, the habits and manners, of the early times of the Church."*]

TOLSTOY, LEO.—How I Came to Believe, 3d. ..... Free Age Press

[*This booklet, published and eagerly read all over the world eighteen years ago, is Tolstoy's "Confession." It shows the growth of a keen, unconventional mind, and embodies much of the author's philosophy.*]

FICTION.

ADCOCK, A. ST. JOHN.—The Luck of Private Foster, 6/- Hodder and Stoughton

AGNUS, ORME.—Love in Our Village, 6/- ..... Ward, Lock

ASHTON, MARK.—Haggith Shy, Quakeress, 6/- ..... Hutchinson

[*A story of an intrepid Quakeress and a singularly cold-blooded villain, appropriately bound in grey.*]

BAZIN, RENÉ.—Stéphanette, Illustrations de Vullemin A. Mame et Fils

[*This beautiful little idyll, so full of joy and youth, so delicate and so impressive, is, in truth, the first that the author ever wrote. The freshness of first writing is over it, but without amateurishness; the vigour of enthusiasm permeates it, but without self consciousness. The illustrations of the artist are delicate as the fancy of the author.*]

BIRRELL, OLIVE.—Love in a Mist, 6/- ..... Smith, Elder

BOOTHBY, GUY.—Long Live the King, illustrated, 5/- .. Ward, Lock

[*A tale of intrigue and fighting in the Kingdom of Pannonia, told in Mr. Boothby's well-known style.*]

BOOTHBY, GUY.—The Woman of Death, 5/- ..... Pearson

[*Mr. Boothby's hero could "lose fifty thousand francs at roulette with the same expression on his face that it wears when he orders his carriage." He was "possibly an inch and a half above six feet, and very graceful." Yet he was so bored with life that he could not muster up sufficient energy to hire a man to put him out of it. Circumstances, however, wake him up as the tale advances, and he proves himself more sensible about trying to live than he was lazy about trying to die.*]

BURGIN, G. B.—The Way Out, 6/- ..... Long

[*Good in many ways, but not up to Mr. Burgin's highest level. The humour is occasionally ponderous.*]

BURTON, J. B.—Servants of Sin, 6/- ..... Methuen

[*A thrilling tale of innocence sent to the galleys, of villainy revenged, and of a great rescue.*]

CADETT, HERBERT.—The Adventures of a Journalist, 3/6 ..... Sands

[*A group of stirring tales in which Beverley Gretton, a cool, nonchalant journalist—evidently no blood relation of George Washington—humbles the detective force, and materially aids his paper, the "Evening Orb."*]

CAPES, B.—Joan Brotherhood, 6/- ..... Pearson

[*Mr. Capes is very disappointing. There is good material here, a superfluity of cleverness, and no grip of life at all. Why should*

one of the ablest of our younger writers give us a book that is both foolish and dull?]

CHAMPOL.—Cadette de Gascogne, illustrations de Réne Lelong ..... A. Mame et Fils

[*A thoroughly engrossing story of love, frustrating circumstances, misunderstanding, and faithfulness. Marcienne is a heroine who will appeal to all novel-readers, demanding sympathy both for her anguish and her happiness. And Philippe—well, Marcienne called him "incorrigible," this "cadet de Gascogne," but not until the troubles were over and he was in too thoroughly ecstatic a state to retaliate. The delineation of the curé alone would give distinction to any book.*]

CHATTERTON, G. G.—Straight Shoes, 6/- ..... Long

["*Our fortunes to our shoes are close allied,*
Pinched in the straight, we stumble in the wide."
A vivid story—bearing out the saying—of a nameless child adopted by a vicar and his wife, and brought up in the humdrum vicarage. Beautiful and restless and passionate, the girl meets an artist. But she marries a curate. A striking story, with tragedy in it.]

CLEEVE, LUCAS.—Yolande, the Parisienne, 6/- ..... Long

["*Vive la trance!*" "*Et les pommes de terre frites!*" *etc. A frivolous enough beginning. But before long we have Yolande of the Quartier Latin plunging a knife into her breast; and Death, as an ordinary man, stalking through the story. But the hero had English, Irish, Welsh, French, Jewish, and gipsy blood in his veins, so circumstances were against his enjoying a placid life. He does not.*]

CLOWES, ALICE A.—Mrs. Frederick Graham, 2/6 ..... Sonnenschein

[*A quiet tale chronicling the doings and sayings of quiet persons. Wooings and weddings, and unexciting ups and downs of life meander through two hundred and fifty pages, and the reader finds himself rather liking it all.*]

COBBAN, J. MACLAREN.—I'd Crowns Resign, 6/- ..... Long

COSSINS, GEORGE.—A Boer of To-day, 6/- ..... Allen

[*Part of the literary aftermath of the war. Rather above the average in style and plot.*]

CRAWFORD, F. MARION.—In the Palace of the King, 6/- .. Macmillan

CROMMELIN, MAY.—The Luck of a Lowland Laddie, 6/- ..... Long

CROSKEY, JULIAN.—"The S.G." a Romance of Peking, 1/6 .. Lamley

[*The story of a Russo-Manchu beauty who was fond of politics, and, incidentally, of the "S.G." The romance holds strong situations; also, perhaps, warnings; certainly fascinations.*]

CZAJKOWSKI, MICHAEL.—The Black Pilgrim, translated by S. C. de Soisson, 6/- ..... Digby

[*A turbulent, adventurous romance, quick with action and incident, of struggle and oppression in the Balkan Peninsula.*]

DAHLE, T. T.—A Tragedy of Three, 6/- ..... Hurst and Blackett

[*This tragedy has been retold a thousand times in fiction. The sorry muddle of a man trying to do right as he stands between two women, to both of whom he has sworn faith, and one of whom he has married, is represented here in plain, straightforward fashion with considerable ability.*]

D'ANNUNZIO, GABRIELE.—The Flame of Life, translated by Kassandra Vivaria ..... Heinemann

DAWE, CARLTON.—The Yellow Man, 6/- ..... Hutchinson

[*A forcible, gruesome story of Chinese villainy. Murder after murder is silently and mysteriously committed; the victims being left with purple marks of strangulation on the throat, an egg-shaped brand on the forehead, and horror in the dead eyes. The reason for this vendetta, and the final ending of it, make an extraordinarily weird and blood-curdling tale.*]

DAWSON, A. J.—The Story of Ronald Kestrel ..... Heinemann

DONOVAN, DICK.—The Adventures of Tylor Tarlock, 3/6 ..... Chatto

[*A score of detective stories by this well-tried author, who undoubtedly knows his work. Burglary, mystery, fraud, and even love are served up with sufficiently fresh allurements for the most jaded reader.*]

FENN, GEORGE MANVILLE.—The Bag of Diamonds, etc., 6/- .. Chatto

[*Gems which have already shone separately, and are now so presented that they may dazzle by their collected brilliance. The "bits of paste" are quite worthy of a place in the collection.*]

FLETCHER, J. S.—Morrison's Machine, 6/- ..... Hutchinson

FORBES, E. M.—A Gentleman, 6/- ..... Murray

FRECHETTE, LOUIS.—Christmas in French Canada, illustrated by F. S. Coburn, 6/- ..... Murray

[*Delicately written stories—some scarcely more than sketches—depicting home-life and country-life, rich life and poor life, manners, customs and atmosphere of French Canada.*]

GODFREY, ELIZABETH.—The Harp of Life, 6/- ..... Richards

[*An interesting novel about musicians and the musical world. Rose Alba, the soprano (known in private life as Emily White), makes havoc with hearts, and friendships, and, finally, with her own songs. She marries the First Violin near the beginning of the story, and developes her own heart towards the end.*]

HAYES, F. W.—Gwynett of Thornhaugh, illustrated, 6/- .. Hutchinson

HEPPENSTALL, R. H.—The Malice of Grace Wentworth, 6/- .. Long

[*In the first chapter a watch stops, and a pair of Number Three shoes float out to sea; which trifling accidents lead on to a tale of malice and murder. The book is unpretentious, but not uninteresting.*]

HEWLETT, MAURICE.—The Life and Death of Richard Yea-and-Nay, 6/- ..... Macmillan

HODGSON, GERALDINE.—A Tragedy of Errors, 6/- ..... Allen

[*A dead mother, an impetuous child, a stern father, a sterner aunt, and countless mistakes. Errors, errors, errors, seemingly so simple; looked back upon, so unavoidable; piling themselves up towards the finale. A bright book in spite of its melancholy, well-written and convincing.*]

HORNUNG, E. W.—Peccavi, 6/- ..... Richards

HUME, FERGUS.—A Traitor in London, 6/- ..... Long

[*Contains mystery, murder, and sensation, a Boer and a Little Englander, a move to South Africa for a sight of the war, and calm after storm.*]

HYNE, CUTCLIFFE.—The Filibusters, 6/- ..... Hutchinson

[*This is a vigorous story of a revolution got up in a South American republic by big financiers through the agency of a band of British villains. Mr. Hyne is no sentimentalist, and neither apologises for nor smoothes over the doings of the rascals, his part being merely to record their many adventures in a spirited fashion.*]

ILIOWIZI, HENRY.—The Weird Orient, 1 dol. 50 c. ..... Coates

[*Mystical tales, with an underlying philosophy; legends told in words of Oriental gorgeousness; fascinating, fantastic.*]

LAUMONIER, DANIEL.—Anne-Marie La Providence, illustrations de Orazi ..... A. Mame et Fils

[*Anne-Marie was intrepid, strong in her affections, and, above all, very charming. The story, which is full of spirit, deals with an episode in the wars of the first Napoleon, in which this young girl, urged by love and desperate circumstance, leaves her quiet home, and, daring everything, penetrates to the very midst of war. She meets Napoleon, she meets her future husband, she accomplishes her end, and all admire her courage. But the author knew human nature when, as well as all the virtues, he arms Anne-Marie with that witching smile; it carries her through triumphantly.*]

LE FEUVRE, AMY.—Olive Tracy, 6/- ..... Hodder and Stoughton

LEIGHTON, MARIE CONNOR.—A Napoleon of the Press, 6/- Hodder and Stoughton

LE QUEUX, WILLIAM.—Of Royal Blood, 6/- ..... Hutchinson

[*The absorbing game of politics is played in these pages. Men perform queer actions when in the secret service, we learn; occasionally having to sacrifice their own honour to save that of their country. It is bad enough, undoubtedly, to have to do this; but it appears to be worse to have the facts known; worse still to have them known to a woman; worst of all, to a woman who is dangerous, and your friend's wife. There are graver situations even than this in Mr. Le Queux's book—wheels within wheels, coils within coils, and Royal blood is active in securing England's safety.*]

LYNCH, HANNAH.—Clare Monro, 2/6 ..... Milne

[*A thin little tale of a mother with a past, of a cruel and sensitive daughter, and of Venice.*]

MARL, PIERRE.—La Filleule de du Guesclin ..... A. Mame et Fils

[*Genuine romance, historical, picturesque, and calculated to set the blood tingling. It deals with events in France in the fourteenth century, and bristles with incident. Fighting, avenging, hanging, oppressing, and knighting, follow quickly, and hold the attention. A book to be read by all who enjoy a stirring tale.*]

MAGNAY, Sir WILLIAM, Bart.—The Man-Trap, 6/- .... Smith, Elder

MARRIOTT-WATSON, H. B.—Chloris of the Island, 6/- ..... Harper

MARSH, RICHARD.—A Hero of Romance, 6/- ..... Ward, Lock

[*Bertie Bailey ran away from school, having heard from a friendly gentleman named Mr. George Washington Bankes, that out in Colorado when one has marked out a claim it is possible that one may find no earth to dig—only silver. Bertie did not get as far as Colorado, nor did he spade up silver; but he saw more diamonds than were good for him, and these led to his seeing many other things, better unseen. An adventurous book.*]

MATHEW, FRANK.—Love of Comrades, 3/6 ..... Lane

MITCHELL, S. WEIR.—Dr. North and his Friends, 6/- ..... Macmillan

MITCHELL, EDMUND.—Plotters of Paris, 6/- ..... Hutchinson

[*An unusually sensational story, beginning with an identification in the Morgue, and moving on through crime, adventure, pursuit, and baffled plots to a desirable conclusion. Four hundred pages of stimulant.*]

MITFORD, C. GUISE.—The Spell of the Snow, 6/- ..... Pearson

[*A rather sensational story of insanity. The characters appeal to their Creator with melodramatic frequency.*]

MUDDOCK, J. E.—Kate Cameron of Brux, 6/- ..... Digby

[*A fourteenth century tale. Plenty of fighting; plenty of incidents; while the temper of the times and the conclusion of the book may be learned from a quotation from the last page. "'Thou hast done it at last, my noble son, and my dear ones are avenged. . . . Haste, haste for a priest,' cried the Lady of Brux." And being unhampered by marriage licences in those days, the wedding of the hero and heroine at once took place.*]

NORTH, THEOPHILA.—The Marriage of True Minds, 3/6 .... Richards

NORWAY, ARTHUR H.—Parson Peter, 6/- ..... Murray

OPPENHEIM, E. PHILLIPS.—The World's Great Snare, illustrated, 3/6 Ward, Lock

[*Tragedy and realism. A strong achievement in a roomy book.*]

PENNY, Mrs. FRANK.—A Forest Officer, 6/- ..... Methuen

[*There is good stuff in this unskilful tale. If it had been given in the shape of direct information, in a record of travel, we should have read it more patiently. Native life in the Madras Presidency is described in an interesting fashion; but the romance forced in makes the book heavy.*]

PRAED, Mrs. CAMPBELL.—"As a Watch in the Night," 6/- .... Chatto

[*A strange medley of mysticism and smart society; very long and not seldom obscure.*]

PRATT, AMBROSE.—King of the Rocks ..... Hutchinson

[*A book which begins with the poisoning of four hundred odd men and women, the strangling of five more, and the final blowing up of the ship on which about seventy remained, may be counted on to provide excitement and thrills. This volume fulfills its implied promise, and ends with a delicate love-scene.*]

QUILLER-COUCH, A. T.—Old Fires and Profitable Ghosts, 6/- Cassell

"RITA."—Vanity! The Confessions of a Court Modiste, 6/- .. Unwin

[*Fashions, confessions, revelations, a few heart-aches, and a piquant story.*]

RUSSELL, W. CLARK.—Rose Island, 6/- ..... Arnold

SHORT, RICHARD.—Saronia, 6/- ..... Elliot Stock

[*Saronia is a slave-girl, and this, her story, is an Ephesian love-tale, full of colour, force, and dramatic situations.*]

SIDGWICK, Mrs. ALFRED (Mrs. Andrew Dean).—The Inner Shrine, 6/- Harpers

SILVER, NORMAN.—Hate the Destroyer, illustrated, 13/6 Ward, Lock

[*A tale of wealth, treachery, and revenge, vividly told. Two partners discover untold wealth on a hill in Russia, only one of the partners comes back to England to set things in train, the other has disappeared. Then follows the story, which is well worth reading.*]

SIMS, G. R.—The Small-Part Lady ..... Chatto

[*A collection of short stories calculated to play upon the whole gamut of the emotions. One or two of them (stories, not emotions) are concerned with theatrical life, as the title more than hints; but*

real, downright murders, and baffling circumstances, play the most insistent notes.]

SINJOHN, JOHN.—Villa Rubein, 6/-.....Duckworth
[*A story of love (yet not a love-story) and some sadness. An impressive, haunting book. The author and his work interest us.*]

SPEIGHT, T. W.—The Strange Experiences of Mr. Verschoyle, The Gentleman's Annual, 1900, 1/-..... Chatto
[*Mr. Verschoyle, a bachelor, rich, thirty-five, and moderately in love, falls from his horse, is fatally injured, and has but a few days to live. There, with most persons, should have been the end of the story. But Mr. Verschoyle had, in earlier days met, with a Brahmin, and the Brahmin, for favours received, taught Mr. Verschoyle a secret; by which secret he escapes death, and lives to provide an entirely appropriate tale for The Gentleman's Annual.*]

SPURR, HARRY A.—The Vaulted Chamber.....Digby
[*A sensational tale of Russian plots and consequent tragedy.*]

STRAIN, E. H.—Elmslie's Drag-net, 6/-.....Methuen

TOMPKINS, ELIZABETH KNIGHT.—The Things that Count Putnam

UPWARD, ALLEN.—The Wrongdoer, 1/-.....Arrowsmith
[*This is Arrowsmith's Christmas Annual, and it is full of all that should be there: palmistry, mystery, false identity, murder, and—a Spinsters' Club. And if the author himself does not complain of the relative positions of his portrait and his novel's title on the cover, we feel that there is no reason for us to protest; we merely urge that it should not be taken too literally.*]

VAUGHAN-EMMETT, JEREMIAH.—Is there a Better Thing, 6/- Sonnenschein
[*Heroines named Dieudonnée and Yvonne; flippant dialogue and serious love; the sparkle of Paris, and the philosophy of the world; and the closing of convent doors in the last chapter.*]

WESTON, JESSIE L.—The Soul of the Countess, 3/6 net.....Nutt
[*Delicate tales of old times, with enough of stilted language to create the prosper atmosphere, but not enough to irritate the modern reader. This happy medium comes with real knowledge, and is impossible to the writer who merely dips for "local colour."*]

WINCHESTER, M. E.—A Romance of the Unseen, 6/-.....Digby
[*A novel with exciting issues in it, and a touch of the mysterious. Such expressions as "the protoplasmic tenement of the released victim," "Their thirsty irids rested in wistful wonderment upon the glistering, rarely-tinted pearl,' and "exuvial garment," are sprinkled freely throughout its pages.*]

ZANGWILL, I.—The Mantle of Elijah, 6/-.....Heinemann

NEW EDITIONS.

ARNOLD-FORSTER, H. O., M.P.—In a Conning Tower. Illustrated by W. E. Overend, 6d... ..... .Cassell
[*A new edition of Mr. Arnold-Forster's graphic narrative of the "Majestics" imaginary fortunes.*]

COOPER, FENIMORE.—The Deerslayer. 2/6.....Macmillan
[*This welcome edition is adorned with really capital illustrations by H. M. Brock.*]

DICKENS, CHARLES.—Pickwick Papers, Illustrated, Vol. I, The Authentic Edition, 5/-.....Chapman

GASKELL, ELIZABETH CLEGHORN.—Cranford, 1/6 net.....Dent
[*An exceptionally welcome volume of the valued Temple Classics. A delicate portrait is given.*]

HUME, FERGUS.—The Silent House in Pimlico, 6d.....Long
[*Thirty-four chapters of marvel and mystery for sixpence.*]

MAGNAY, Sir WILLIAM.—The Heiress of the Season, 2/6 Smith, Elder
[*A new edition of this bright narrative of London life and politics.*]

MEADE, L. T.—The Beauforts, 2/6.....Griffiths Farran
[*A new edition of this popular author's graceful and sympathetic story of girl-life.*]

OLIPHANT, Mrs.—The Lady's Walk, 6d.....Methuen

SCOTT, Sir WALTER.—Woodstock, edited by H. Corstorphine, 1/- A. and C. Black
[*With good type and sundry illustrations this novel is here converted into a "continuous" reader for boys.*]

SMART, HAWLEY.—Broken Bonds, 6d.....Ward, Lock
[*A popular edition of a breezy, yet touching story.*]

WHYTE-MELVILLE, G. T.—Digby Grand, 3/6.....Ward, Lock
[*Spirited illustrations are among the chief charms of this edition of Whyte-Melville's works.*]

POETRY, MUSIC, AND THE DRAMA.

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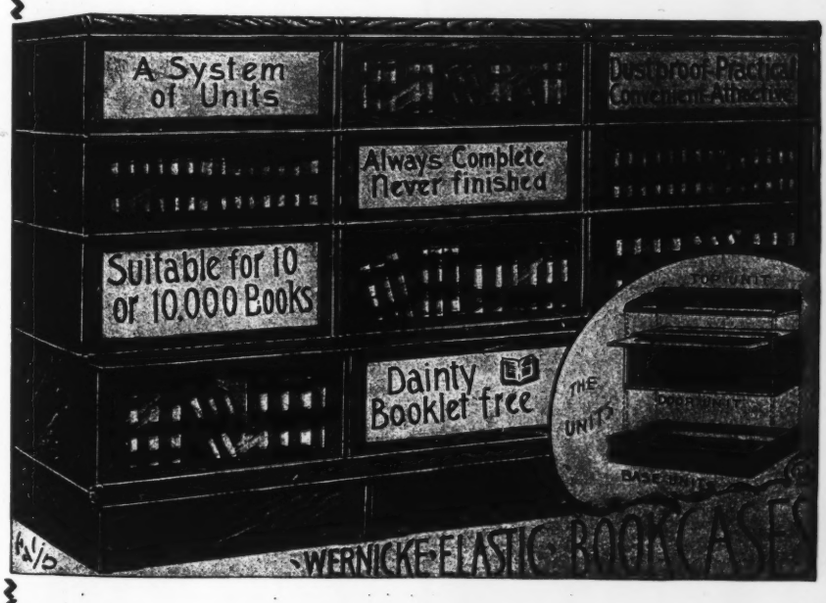

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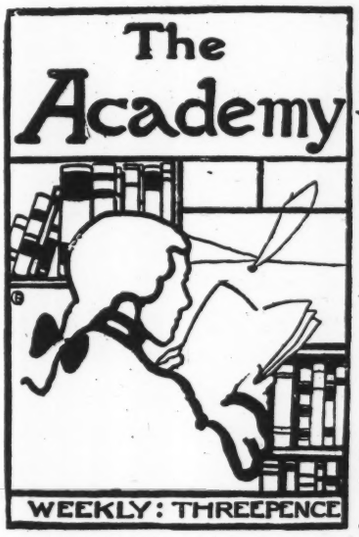

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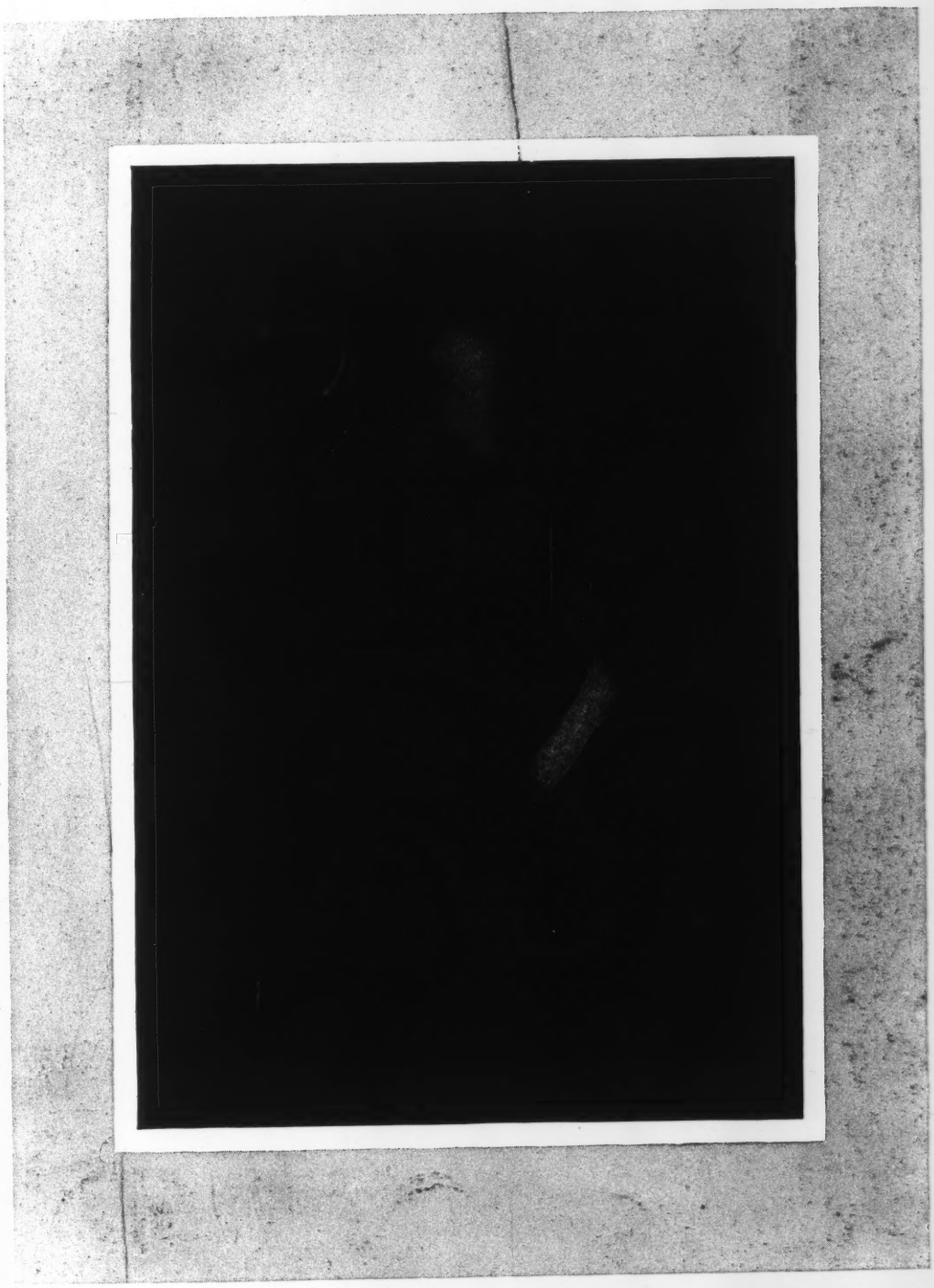

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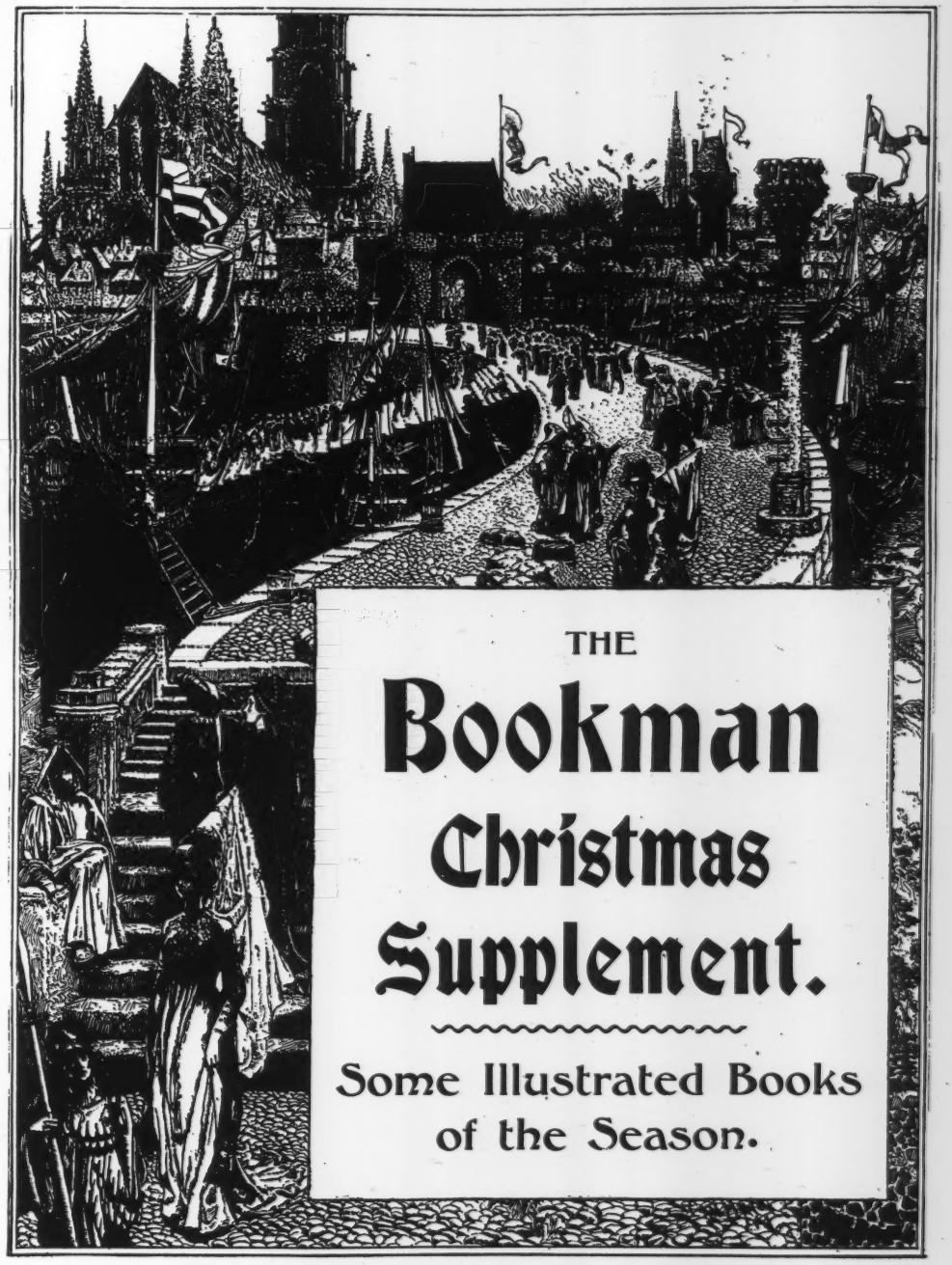

THE

Bookman Christmas Supplement.

Some Illustrated Books of the Season.

From "The Cinque Ports." Illustrated by William Hyde. (William Blackwood and Sons.)

THE CINQUE PORTS. A Historical and Descriptive Record.

By FORD MADOX HUEFFER. With Illustrations by WILLIAM HYDE. 63s. (William Blackwood and Sons.)

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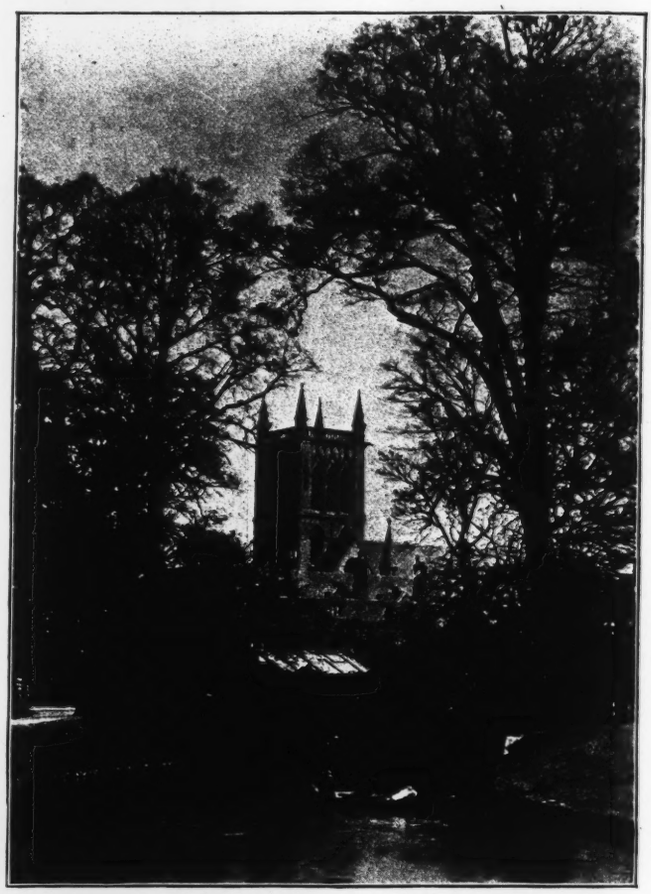
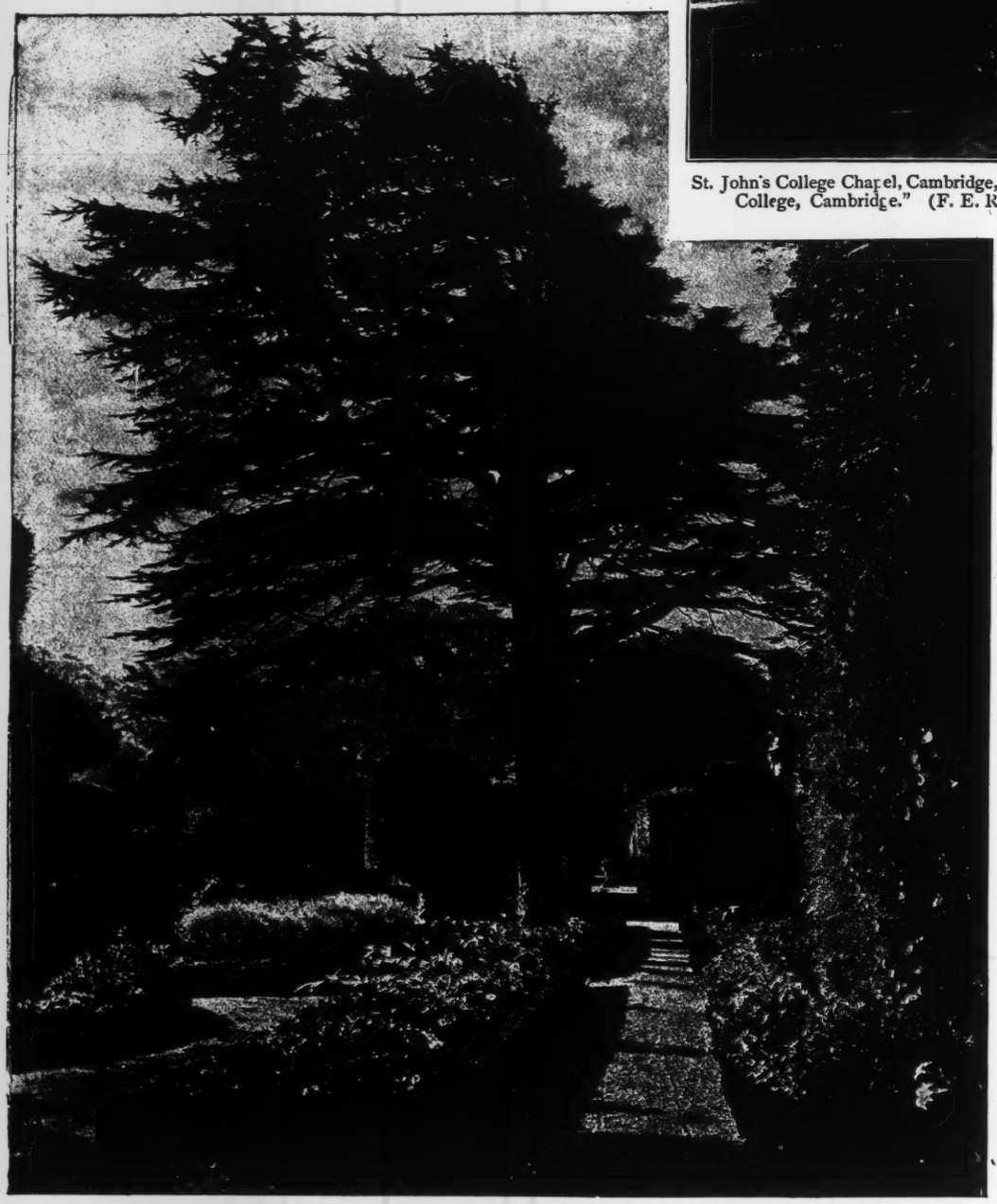


St. John's College Chapel, Cambridge, from the river. From "St. John's College, Cambridge." (F. E. Robinson and Co.) (See p. 3.)



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"He met an old witch on the road."
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chooses to give these books as Christmas presents will reap their own reward, for they will have effectually prevented the young recipients from being tiresome, through the whole of the holidays—they will have no time. The knowledge and skill of translator and artist demand all admiration; and the publisher seems to have spared nothing in making this production a triumph.

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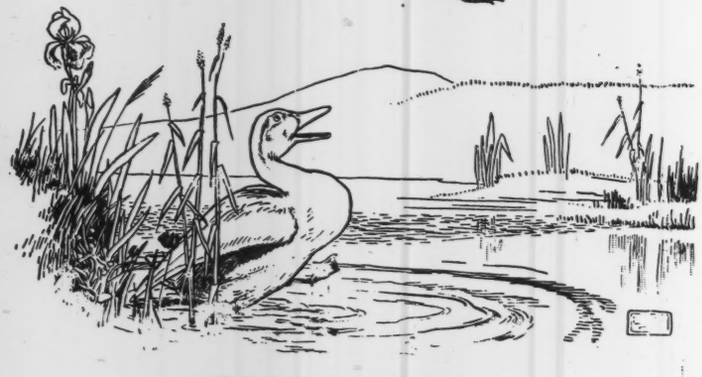

"Said the Duck to the Kangaroo,
Good gracious! how you hop!"

From "The Jumblies." (F. Warne and Co.)

"whose heads are green, and their hands are blue," are done full justice to by Mr. Leslie Brooke in these pages. Lear himself would have approved of them, which is paying the artist one of the highest compliments possible. No child should be without a copy of this book. The "Jumblies" are as necessary as plum-pudding at Christmas.

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That sad, sweet smile of mine."

From "Greybeards at Play." (Brimley Johnson.) (See p. 8.)

working artist have done their very best, and have put all their strength and wit together to make this a splendid fairy-book; and no one can say they have failed. Some tales have come from France and some from Germany, some from Italy and some from Russia, and one even "from the Sanskrit." The pictures are delightful, as dainty as if they had been blown upon the pages straight from fairyland.

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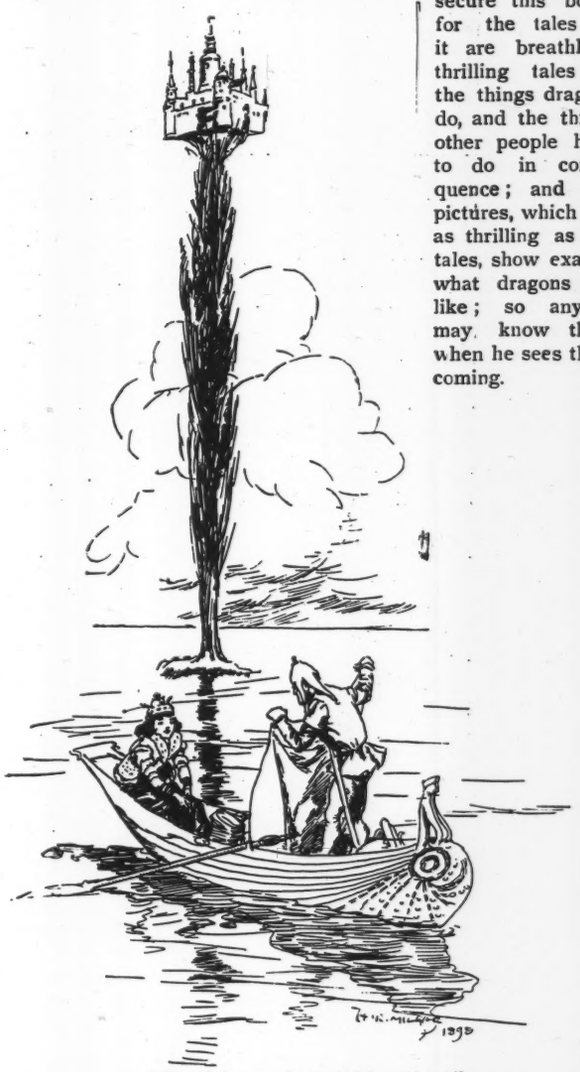

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The best critics of such a book as this are the children themselves; and as certain little folks who have already been granted a sight of it, declare it to be entirely to their liking, the words of a mere grown-up are of small account. Even grown-ups, however, retain some of their powers of enjoyment, especially about Christmas time; and we think that this beautiful, touching verse-story of the two little girls, their sayings, their doings, and their pretty faith will meet with general approval. (For illustration see p. 8)

"He rose into the air, rattling like a third class carriage."
From "The Book of Dragons." (Harpers.)

GRIMM'S FAIRY TALES.

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"What heavy burden up the stair
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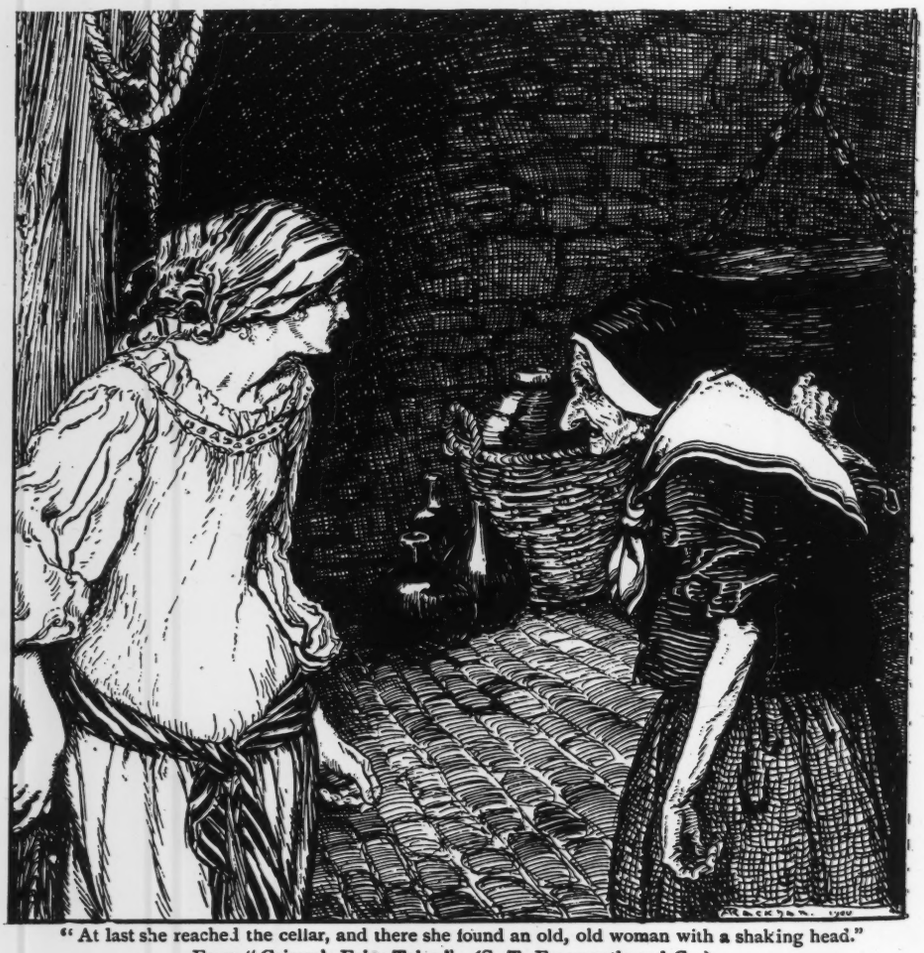

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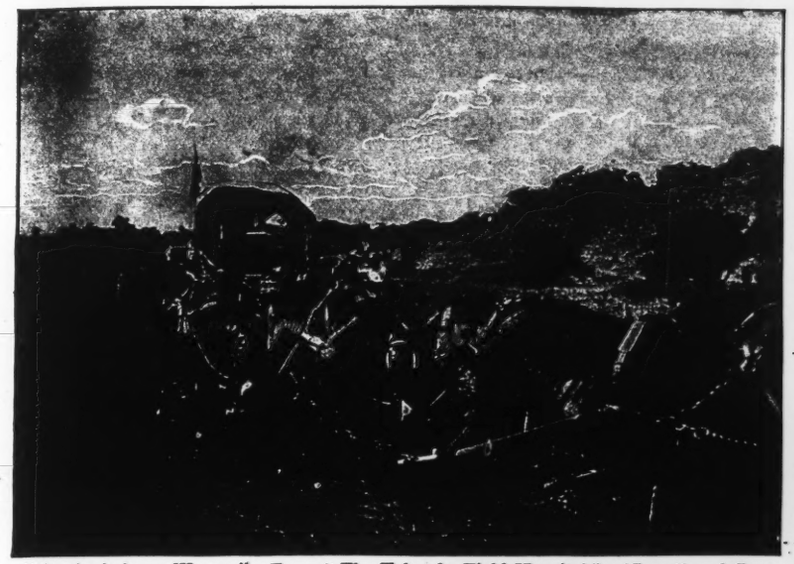

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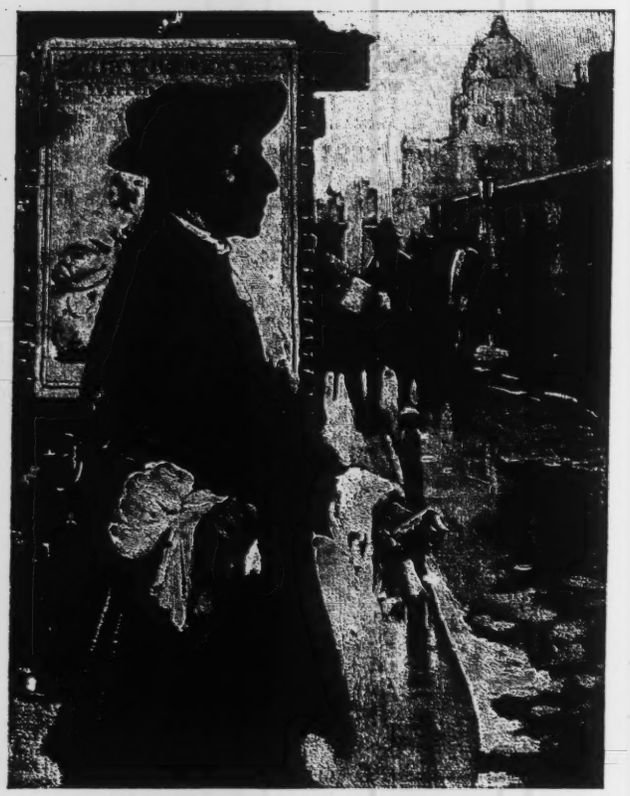

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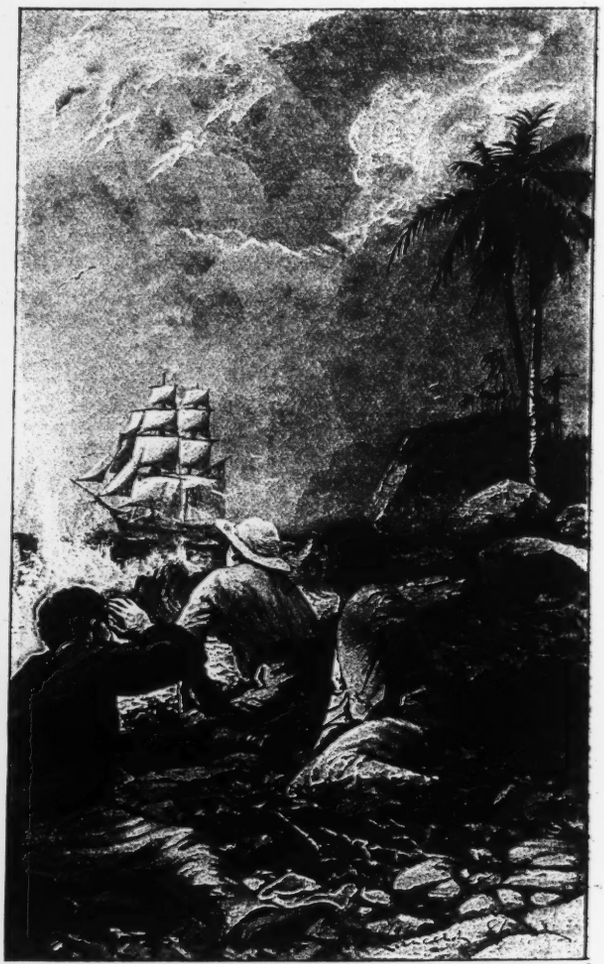

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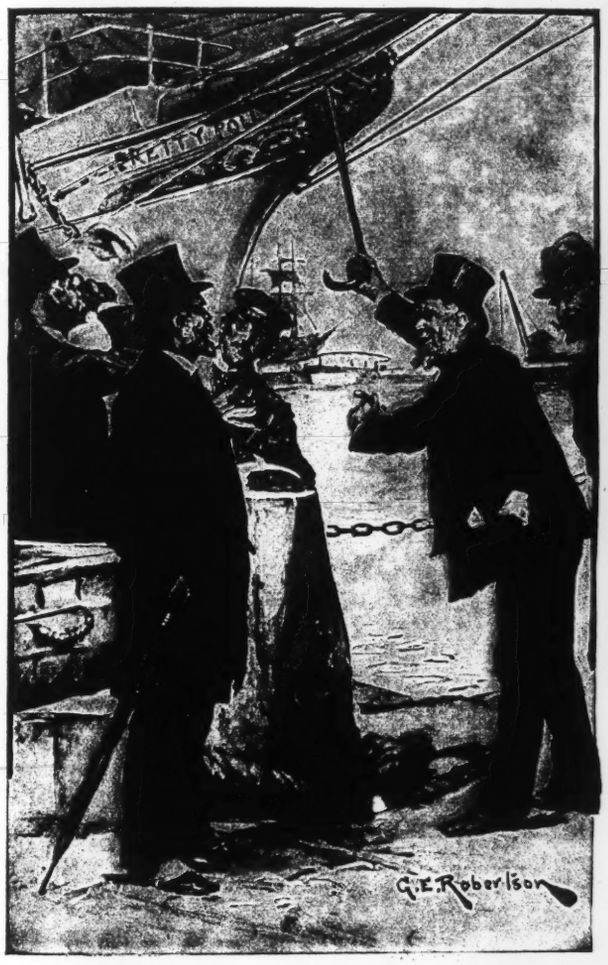

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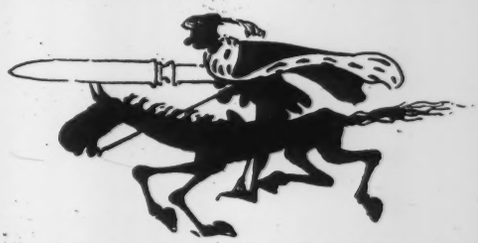

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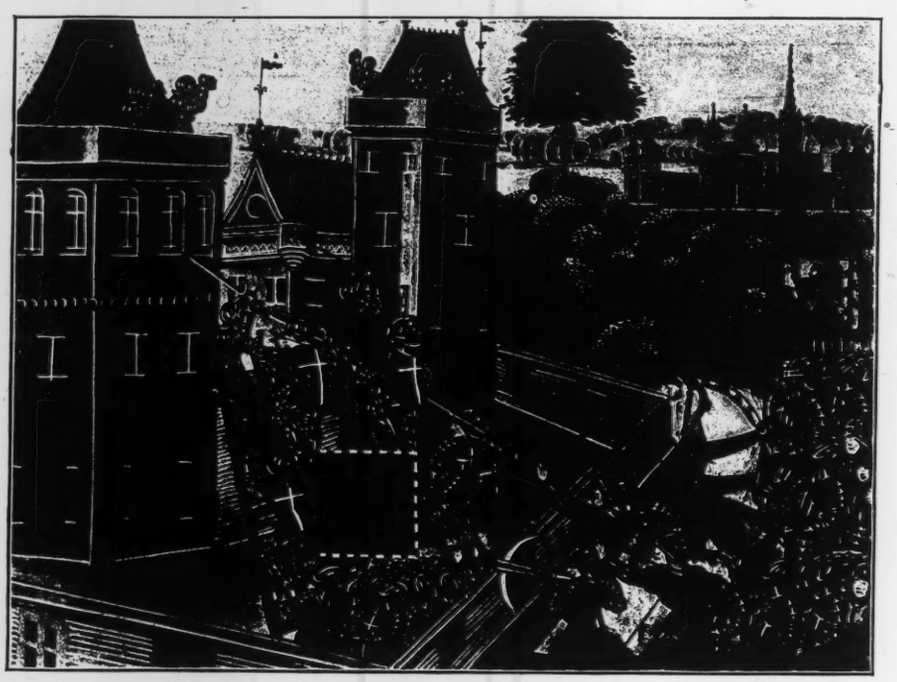

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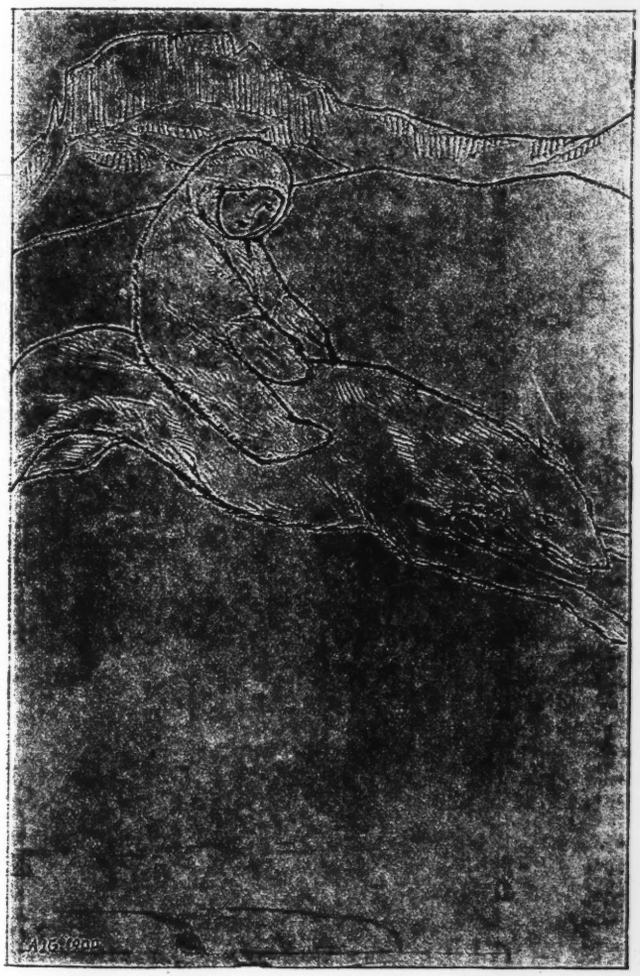

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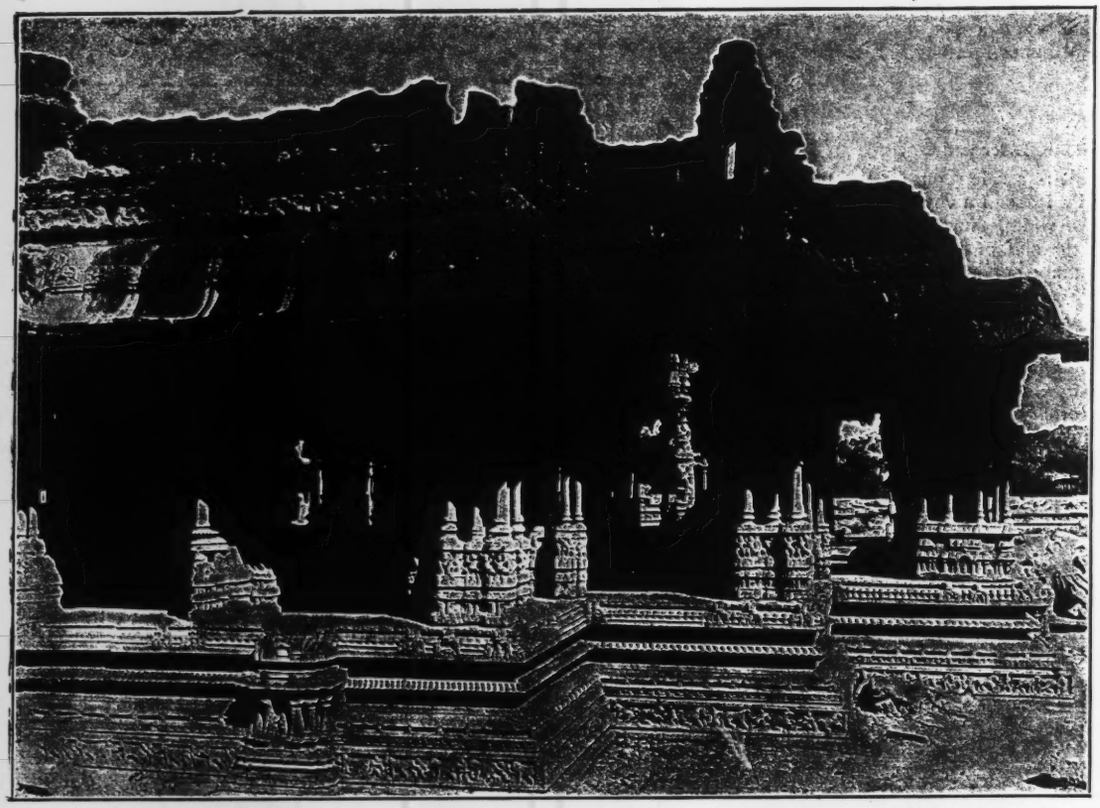

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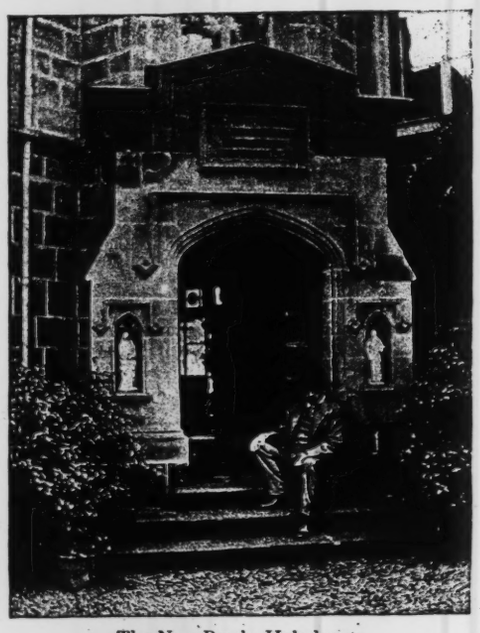
(For illustration see p. 29.)



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